

The Talking Machine Review

International

No. 70

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WONDERFUL NEW RECORDS

by Sig. CARUSO

including the following:
12-in. Records, with Orchestra, 20s. each.
(In Italian.)

052154 Ideale F. Paolo Tosti
052157 L'Africana—O Paradiso ... Meyerbeer
052153 Triste ritorno Barthélemy

and the famous

Rigoletto Quartet

The Duke - Signor Caruso
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Gilda - Miss Bessie Abott
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Bella figlia dell' amore
(Finest Laughter of the
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It is astonishing how human the Gramophone of to-day has become when compared with the talking machine of the past. One can instantly recognise the voice of the Great Artist, now, through the medium of the Record. Music lovers have long ceased to wonder at the accurate reproduction of the art of the singer when listening to the Gramophone. Every note, every point of phrasing, the singers' art—in fact, the individuality of their rendering—that is what rouses admiration and enthusiasm among the listeners of a Record made by Patti, Melba, or Caruso. The greatest singers have chosen the Gramophone as the medium to enable thousands to whom it may not be possible to hear them sing in person, to enjoy their glorious vocal gifts. The voice that emanates from the trumpet before us is the true human effort. It is undistinguishable from the living voice of the singer. It is the living voice of the singer. Owing to the vast improvements made in this instrument, and new methods of recording, the voice and the record of it are one and the same thing.

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*There are many kinds of Talking Machines.
There is only one GRAMOPHONE. Made
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SENIOR MONARCH GRAMOPHONE
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THE GRAMOPHONE & TYPEWRITER, Limited, 21, CITY ROAD, LONDON, E.C.

1942



WITH HIS DAUGHTER BETTY (1945)
(COURTESY, MRS. BETTY KERN MILLER)

JEROME KERN



TALKING MACHINE REVIEW
19 GLENDALE ROAD
BOURNEMOUTH
BH6 4JA
ENGLAND

EDITORIAL

We had no intention of becoming an annual. Unfortunately that is what has happened hasn't it? Somehow many things have conspired to delay our production of this issue. WE always have great intentions of doing better.

Nevertheless, we have some fine articles for you. Equally important are the "Paragraphs" which contain a variety of interesting topics.

We admit that there are few pictures of "machines" to please machine collectors. We show you an advertisement on the front & two Gramophone Co. announcements which which were circulated to dealers. We have removed some of the white spacing to condense them into the height of our page. This is legitimate cheating!

Instead of machines we show you a profusion of needle tins that accompany Ruth Lambert's article on her special interest. Needle tins are loved by record collectors and machine collectors equally. Typing the complete listing of the "His Master's Voice" 'B' series of records is continuing. As it gradually takes up its tabulated form from the 10,000 odd cards upon which many details are handwritten it begins to look impressive. The columns are arranged:- B serial number; single face number; matrix number; title; composer; artiste(s); recording date; issue date; deletion date. Where we have been able to discover it there are relevant footnotes about accompanist, conductor, leader, etc. Sometimes the same 'B' number has been used in plurality for different recordings, but all this you will eventually see . . . Although 'The Talking Machine Review' has been appearing irregularly, you will receive the value of your subscription before being asked for more money. If you pay your subscription you will receive magazines to that value. For your subscription you are promised 4 magazines of at least 52 pages. This is what you have with issue 70. The '1985 Compendium of Record & Book Reviews in the central pages is additional.

We sincerely hope that where "The Talking Machine Review" is given as a retailer, you will purchase the item from us because any profit will go back into the funds of the magazine to come back to you in one way or other.

E M I Ltd has produced beautiful reprints on heavy art paper, coloured fac simile reproductions of Francis Barraud's world-famous "His Master's Voice" painting with Nipper patiently looking into the horn of the Gramophone. Unfortunately, owing to the ownership of that trademark, we

CANNOT accept orders from nor send the prints to the continents of North and South America, nor Japan. Readers in the Americas can obtain a print approved by RCA Victor from retailers such as Vestal Press P.O.Box 97, Vestal, N Y 13850, U S A. I regret I have no information of its availability in Japan. I presume that JVC will be pleased to tell you.

We have a limited number of backnumbers of T.M.R. available. During the past year we have reprinted issues 7, 19, 25. These should have been received by all who paid for them - except those who changed their addresses without telling us. Please refer to the separate sales-sheet for special notes on availability. We shall gradually reprint issues owed to various subscribers. In some cases your editor will have to retype whole issues which only survive here in tightly bound volumes.

An American subscriber wrote ages ago asking had we a copy of Dr. John Landon's excellent biography of organist Jesse Crawford, which is long out of print. We have found a brand new copy lurking in our store room, so perhaps the reader could write for this copy if he still needs it.

It is pleasing to note that overall, those companies re-issuing 78 rpm material on to LP are now taking more care about their transfer methods. Perhaps this is why we have not commented too much in our reviews on this.

WANTED

Clarion and Sterling and any foreign cylinders - only in good condition and free of mold. Cylinders can be wax or celluloid. I am also looking for American cylinders such as Edison Blue Amberol and black and brown wax. They must also be in good condition and free of mold. Bill Eigenfeld, 388 Avenue X, Brooklyn N. Y. 11223

FOR SALE

I have for sale a 'Delphic' gramophone. Oak case. K.M. Dempsey, 62, Bickley Grove, Sheldon, Birmingham B26

WANTED

Records of Podens Motor Works Band, Men of Brass and All Star Brass Band. 78's, 45's, & LP's. Also 'The Voice of the Cornet' featuring Ken Smith. Allan Littlemore, 26 Offley Road, Sandbach, Cheshire

CW11 9AY

Will exchange cassettes of vintage opera recordings on a one-for-one basis. Also spoken recordings of some popular artistes of the past.

T. A. Hood, 5093 Walden Street, Vancouver, B C V5W 2V6 Canada

Gramophones for sale in good condition and working order. HMV 265 Horizontal Grand. HMV 103, 464, Columbia 117a. Portables - HMV 101, Columbia 202, Decca, Brunswick Supergrand and 3 unidentified. John Hart, Saltram House, Plympton, Plymouth, Devon.

for collectors - Cassette tape editions of early recordings. Our catalogue extends to some 26 issues and constantly expands, representing many of the lesser known, though equally fine, voices of the past. Mainly British at present with a spate of Welsh too! "Others" will follow. Many rare and elusive '8's have been tactfully transferred using high quality equipment. Every cassette is a 'one off' and fully guaranteed. Send S. A. E. for lists from - Adlonni Recordings, Glyddyn Mawr, Y Ffor, Pwllheli, Gwynedd LL53 6RR

WHO CAN HELP ME?

I am trying very hard to trace some wax cylinders of my father's voice - made by Pathe Freres. He was Austrian tenor. His extensive repertoire included such as Aida, Rigoletto, Trovatore, Boheme, Tosca, 1'Africains, Postillon de Longjumeau, Pecheurs de Perles, etc. I know he also sang in Berlin. His real name was RICHARD PURGER, but he also used the name CARL WILHELM I. The cylinders were made around the turn of the century. He recorded some duets with LILLI LEJÖ (?spelling). My father died in 1936 I would like to hear Father's voice again and to prove to my children what a fine voice he had. I do hope that someone can help. Charles Burger, 50 Belmore Street, Fairfield, NSW 2165, Australia.

RECORD REVIEW

This space was left as a kind of 'stop press' and just as we were almost ready to duplicate, the postman delivered a flat package on upon opening we found the interesting contents to be -

CARROLL GIBBONS & the SAVOY ORPHEANS

This compilation has twenty songs from the period January 1932 to 1934. After Mr. Gibbons had been to America, returning in the summer of 1931, he reformed the Orpheans with the aid of super-saxophonist Howard Jacobs. It is a crisp, very precise group playing with the usual tasteful Carroll Gibbons manner.

'You're gonna lose your gal' is a peppy number which showcases the Jacobs saxophone. Hoagy Carmichael's 'One morning in May' is a tune one might not associate with him. 'So help me' by Irving Berlin is one I do not recall. Al Bowlly is heard in 'You're the kind of a baby for me' and 'Kiss by kiss'. For the latter he is joined by the Carlyle Cousins - an excellent singing trio. 'May I?' features Carroll Gibbons piano playing. This record introduces many good tunes, melodically and arrangement-wise, but which did not reach the 'hit' status and are not so well remembered now. There are plenty of good melodies here. 'Sailing on the Robert E Lee' sounds like a sequel to 'Mississippi roll on'. 'One hour with you' is a sweet languorous tune - sung by Jack Plant. I know that you may well be familiar with some of the tunes sung by Al Bowlly or Bing Crosby, but this compilation shows that there were others around who could sing their own interesting versions without mimicry - Jack Plant, Maurice Elwin, Les Allen and Harry Bentley.

This is another excellent record for the dance band fans. Well, I should also advise 'Light Music' fans to pay attention to this for they might find that it has much to charm them.

SAVILLE SVL 174

(We'll print this review properly again in our next issue)

**OVERSEAS,
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**From - TAKING MACHINE REVIEW,
19, Glendale Road,
Bournemouth BH6 4JA,
England.**

**Sealed under
permit
Bournemouth 103**

PLEASE DO NOT FOLD

to -

There can be comparatively few in the "western" world, even those under 30, and even if they could not name the composer, who do not at least one melody by Jerome Kern. To people 40 or over, old enough to remember the classic Hollywood musicals - and stars like Fred Astaire, Ginger Rogers, Gene Kelly and Rita Hayworth - Kern may well be the best rememberer composer of all, for few of his contemporaries can match his record for creating tunes which have gone into the all-time repertoire as "standards".

That alone would be sufficient reason for marking the centennial of his birth on 27th. January, 1885. But there are many other facets to Kern which indicate why 1985 will be filled with events celebrating his music. Many believe him to be America's finest popular composer - but whatever the competing claims of Richard Rodgers, George Gershwin and Cole Porter for that title, there is no doubt that Kern was the most significant composer in the history of the American musical theatre and, perhaps, of American popular song.

He was born a generation after Victor Herbert, and a generation before Richard Rodgers - and he became, stylistically, the linking figure between the old popular music, the European operetta tradition which Herbert, Rudolf Friml and Sigismund Romberg perpetuated, and the new native American music which led on to the tougher, more realistic genre of today. The watersheds in his own career as a composer were also the watersheds of popular music development in America.

"They didn't believe me", his classic song of 1914, became the model for all modern show songs.

The musicals he wrote with Guy Bolton and P. G. Wodehouse in the late 1910's and early 1920's dragged musical comedy - hitherto dominated by Viennese, Ruritanian and operetta-like subjects - into the twentieth century.

His masterpiece of 1927, "Show Boat", written with Oscar Hammerstein II, marked a completely new direction for musical theatre. It had its roots in the American experience and clearly pointed the way towards contemporary "musical plays" that would deal with social and even political issues. "Pal Joey", "Oklahoma", and "West Side Story" were among the progeny (by other composers) which "Showboat" spawned.

Then, in the 1930's and 1940's, Kern was the first composer to throw his talents massively into the new vogue; the talking picture. It was for this medium, indeed, that he created most of the songs which have become standards.

Jerome David Kern was born in New York City. Before he had finished high school - at Newark, New Jersey - he seems to have decided he wanted to be a composer for the theatre, and his first songs and shows (for amateur performance) were written in his teens. After study at the New York College of Music and the Heideiburg Conservatoire in Germany, he went to work for a music publisher and then became a rehearsal pianist. This put him close to the theatre, ideally placed to break into the game - and for a specific reason.

In those early days of the twentieth century, shows mostly came to America from England and Europe. They never survived, in the U S A, in their original form. Songs would be knocked out of the show and new ones substituted for all sorts of reasons - to lengthen the show, purely because the songs were not liked, or because it was felt that some "native" spark needed to be added. It was with such 'interpolated' songs that Kern made his living in his early theatrical years. When he was 20, in 1905, he had his first hit with the now-forgotten "How'd you like to spoon with me?", from the show "The Earl and the Girl", (recorded on wax cylinders), but the climax of those early years came in 1914 with "They didn't believe me", another interpolation written for "The Girl from Utah".

During these years Kern had also married. His bride was an English girl; indeed, Kern's life was in many ways a love

affair with England, which he visited frequently. He met Eva Leale in surprising circumstances in 1909. Kern and two friends decided to boat down the Thames and ended up at Walton, then quite an attractive little spot. They visited a local pub, 'The Swan', for a drink and Kern saw Eva, who was helping her father, the landlord. It must have been a real-life example of love at first sight. Kern, very properly, began corresponding with her, then he asked her father for his daughter's hand in marriage. In October, 1910 they were married in Walton, and Eva went to America to share Kern's life until his death in 1945.

Five years after his marriage, Kern's "interpolating" apprenticeship in the musical theatre was at an end. In 1915 he met Guy Bolton and P. G. Wodehouse, and over the next ten years the trio produced a series of musicals, mostly at the 250-seat Princess Theatre (they were often called the "Princess Theatre shows") which were hugely popular in New York. The best known of them were "Very Good Eddie" (1916) and "Oh Boy!" (1917), both revived in Britain in recent years, and later "Sally" (1921) and, in 1925, "Sunny", from which came the Kern standard 'Who'. Those were a golden ten years for Kern - in 1915 he was represented in no fewer than seven Broadway musicals, three of them complete scores, while in 1917 and 1918 he produced five shows a year - but his peak was to come, and with a new collaborator.

"Show Boat", which opened at the magnificent new Ziegfeld Theatre on 27th. December, 1927, won an instant acclaim. This bitter-sweet romance between a gambler and a showboat captain's daughter became a movie as late as 1951, and has been revived countless times on stage, and no wonder. Are there any other musicals which have produced five standards? - Make believe, Why do I love you?, Ol' Man River, Bill, and Can't help lovin' dat man.

Two years later, Kern worked with Oscar Hammerstein II again on "Sweet Adeline", and in 1932 they produced "Music in the Air", which included two great standards 'The Song is ended' and 'I've told ev'ry little star'. In 1939 the unsuccessful Broadway show "Very Warm for May", with the lyricist, at least gave us the classic "All the things you are".

Meantime, Kern had found lyricist partners just as likely to give him big hits. With Otto Harbach he wrote "The Cat and the Fiddle" (1931) which included "She didn't say yes", and "The night was made for love". And it was the same man who shared credit with Kern for the joyous "Roberta" (1933) that included three standards of the highest calibre - "Smoke gets in your eyes", "The touch of your hand" and "Yesterdays". "Roberta", however, was the last stage success for Kern. The challenge, and the big money, of Hollywood proved irresistible and, not surprisingly, "Roberta" (1935) was the first Kern work to be given the movie treatment - with Fred Astaire and Ginger Rogers, naturally, and some additional songs, this time with lyrics by Dorothy Fields and Jimmy McHugh, "Lovely to look at" and "I won't dance" have proved equally durable as the original stage hits. "Roberta" was remade as "Lovely to look at" in 1952, with Kathryn Grayson, Red Skelton Howard Keel and Ann Miller starring.

Dorothy Fields was again Kern's partner for his next score for Astaire and Rogers in 1936. "Swingtime" was the name, and once more the hits have lasted almost half a century already; 'The way you look tonight', which won Kern an Oscar, 'Pick yourself up' and 'A fine romance'. A year later, and working this time to feed the talents of Irene Dunne, Charles Bideford and Randolph Scott in 'High wide and handsome', Kern was back with Hammerstein; 'Can I forget you?' and 'The Folks who live on the hill' were just two of the results. With the same collaborator, Kern won his second Oscar with the wonderfully evocative 'The last time I saw Paris', which they contributed as a one-off to "Lady be good" in 1941.

And still the flood of Kern Songs was unabated. The great Johnny Mercer joined him for the Fred Astaire - Rita Hayworth

film, "You were never lovelier", in 1942 from which, apart from the title song, 'I'm old fashioned' and 'Dearly beloved' have lasted the course. Ira Gershwin was the lyricist for "Cover Girl" (1944) when Rita Hayworth found a new partner in Gene Kelly, and Phil Silvers warmed up for the Sergeant Bilko years. Few lovelier songs have ever been written than the hit of the movie, 'Long ago and far away'.

In retrospect, the lyric's title seemed strangely in tune with Kern's history; for at this stage he was scarcely a year away from his death. The tragedy of that death - at the relatively early age of 60, following his collapse in Park Avenue, New York City, where he'd come for a stage revival of "Show Boat" - is that he was still writing masses of music, and it was youthful music of the highest quality.

Even in his last days, Kern cast an aura around him, for he at first found himself in a public ward of the Welfare Island hospital, to which he had been rushed before his family and friends could be contacted, with 50 or more other patients. After the doctors told them who the new patient was - a totally unusual quiet filled the ward that night. The nurse in charge did not go home that night, but extended her duty for that day to 24 hours in gratitude to a man who had spent his lifetime bringing pleasure to the world.

Kern died on 11th. November, 1945 of a cerebral thrombosis.

The next year, the last film on which he had worked, again Hammerstein, was issued. It contained 'All through the day'. The name of the movie, with Cornell Wilde, Linda Darnell and Jeanne Crain, was "Centennial Summer". The year 1985 will be centennial summer, autumn, winter and spring for Jerom Kern.

A SELECTION OF JEROME KERN'S STAGE SHOWS with SONGS.

- 1905 The Earl and the Girl : How'd you like to spoon with me.
- 1914 The Girl from Utah : They didn't believe me - The same sort of girl - The land of let's pretend - Why don't they dance the polka any more?
- 1916 Very Good Eddie : Babes in the wood - I've got to dance Isn't it great to be married? - Nodding Roses - If I find the girl
- 1917 Oh, Boy! : Till the clouds roll by - Nesting time in Flatbush - A pal like you - Ain't it a grand and glorious feeling - You never know about me - An old fashioned wife
- 1925 Sunny : Sunny - Who? - D'ya love me? - Two little blue birds
- 1928 Show Boat : Why do I love you? - Ol' man river - Can't help lovin' dat man - Life upon the wicked stage - Bill - You are love - Till good luck comes my way
- 1929 Sweet Adeline: Why was I born? - Don't ever leave me - Here am I - 'Twas not so long ago
- 1931 The Cat and the Fiddle: The night was made for love - Try to forget - She didn't say 'Yes' - One moment alone - A new love is old - I watch the love parade
- 1932 Music in the Air : I've told ev'ry little star - The song is you - And love was born - I'm alone - We belong together
- 1933 Roberta : Smoke gets in your eyes - Yesterdays - The touch of your hand - Let's begin - You're devastating - Something had to happen - I'll be hard to handle
- 1939 Very Warm for May : All the things you are - All in fun - That lucky fellow - Heaven in my arms - In the heart of the dark

JEROM KERN - A SELECTION OF FILMS

- 1929 Show Boat : Original Stage Score
(Universal Pictures)
- 1935 Roberta : Original Stage Score plus new songs
(R K O Pictures) Lovely to look at - I won't dance
- 1936 Swing Time:
(R K O Pictures) A fine romance - Pick yourself up-
The way you look tonight - Waltz
in swingtime
- 1936 Show Boat: Original Stage Score
(Universal Pictures)
- 1937 High, Wide and Handsome: Can I forget you - High, wide
(Paramount Pictures) and handsome - Can I forget
you? - The things I want - Alleg
heny Al - Will you marry me tomor
row
- 1938 Joy of Living :
(R K O Pictures) You couldn't be cuter
- 1940 One night in the Tropics:
(Universal Pictures) Remind Me
- 1941 Lady be Good:
(M G M Pictures) The last time I saw Paris
- 1942 You were never Lovelier:
(Columbia Pictures) You were never lovelier -
Dearly Beloved - I'm old fashioned
Wedding in the Spring - The Shorty
George - On the beam
- 1944 Can't help singing :
(Universal Pictures) Can't help singing.
- 1944 Cover Girl :
(Columbia Pictures) Long ago and far away - Sure thing-
Put me to the test - Cover girl -
The show must go on - Who's comp-
laining - Make way for tomorrow
- 1946 Centennial Summer : In love again - Up with the lark -
(20th Century Fox) The right romance - railroad song-
All through the day - Cinderella
Sue
- 1951 Show Boat :
(M G M Pictures) Original stage score
- 1952 Lovely to look at : Remake of Roberta with Original
(M G M Pictures) stage score
- * * * * *

'TALKING MACHINE MADNESS, The Story of America's Early Phonograph Shows,' has been published by the Hamilton Hobby Press, P O Box 455, Fairfield, Ohio 45014, USA.

The 30pp. booklet is an illustrated essay on the early talking machine exhibits which initially brought recorded sound to the big cities and small towns of Victorian America.

Ten years after the Phonograph was invented by Thomas Edison, the talking machine started a revival. Travelling exhibitors resumed their shows, and brought a machine that sang, laughed, whistled and sneezed. The booklet looks at those years 1878-1900, to see what made these exhibits so popular. Those early exhibits must have been magical to the people, most of whom had never before heard the human voice reproduced. This new talking machine must have seemed the work of a wizard. At first, the showmen worked for the record company and kept a portion of the nights receipts. Later, people bought or rented their own machines and set up their own talking machine shows. Their curious trade is explored, & theories posed why the shows eventually died. Old advertisements show horns, cranes, cylinders & other rare items. Price \$4 US (\$6 overseas) from publishers.

Many of the brand names of needle tins are also found as record labels. For obvious reasons, when a record was issued it would pay to also sell the needles in the corresponding tin. Most of those that follow are British, but there are a few well-known German brands as well.

1. ARIEL

This tin is to be found in three different designs, and is unusual in that two of the designs held 500 needles, which are very rare tins. Most of the tins held 100 or 200 needles. The designs are:

- a) 500 Ariel gramophone needles with the Graves building. A cream tin with a pale blue drawing of their factory.
- b) 500 Ariel Natural tone needles with name in red design of leaves. Inside the lid is a list of instructions for using the needles with "Graves" records.
- c) 200 needles with a same red drawing of the factory on a cream background.

The tins came from J. G. Graves, Ltd. of Sheffield, who owned the Ariel record label.

2. BELTONA

The Beltona tins are to be found in quite a number of designs. Some have the "Face Trademark", some do not. This face is also seen on the "Euphonic" outfit needle tin. The Beltonas can be found with and without addresses and come in red, yellow, green, blue, purple on white tins all of the same shape and size. One tin, the larger comes in bright orange and has the face trademark - 100 Pet - Chrome pick-up needles. This copy of an old advertisement shows all the tones, colours and prices available.

3. BROADCAST

This is to be found in two different designs, the smaller shows the world with a lightning flash and the larger tin has a microphone. Both held 200 needles and both designs appear only to be found in medium and loud tones, blue being medium and red for loud tone. The smaller tin has the price of 1/- or 1/3 each for "Broadcast records" on the back of the tin.

4. BRUNSWICK

There are three main designs. The first has the name and tone and can be found in red - loud, green - soft, purple - twin voice (like spear). They can be in 100 or 200 needles. The second is the "De Luxe" and is a cream tin with a record and writing in black. It held 100 radiogram needles. The third one is "Panatropes" needles. A black and gold tin with an ornate "B" above the name.

5. JOHN BULL

A very attractive picture tin in red and green. It shows "John Bull" holding a record. On the back an address "English Record Co., Ltd. 209 - 211 Tottenham Court Road, London W." A very rare and early tin.

6. COLISEUM

A red tin with a gold building. 200 spear needles.

7. COLUMBIA

8. CLIFTOPHONE

These are from The "Chappell" Piano Co. Ltd. and have the same ornate scrollwork at the edge and the colour inside varies. It can be yellow for "Arrow" needles, purple for "Trumpeter", pale blue for "Duplex", soft toned needles. There are many variations to be found. The tins have instructions on the back that each needle can be used for up to 6 times by reversing the needle each time. The needle is of a very peculiar shape. There is one other design, that of Arrow, but all the tins are a variation on the same theme.

9. DECCA

10. DUOPHONE. This is found in two tones, green - soft and blues - medium. To look at its design is rather like the common Columbia, but more decorative. This same design is also used for the "Uniphone" needle tin, only the name is changed.

11. EDISON BELL

12. EMBASSY

13. FILMOPHONE. An attractive green tin that shows the distinctive "Filmophone" needle on the record. 200 needles from "Filmophone Flexible records, Ltd".

14. GRAFTON. Not photographed. A German tin with the name written in central design of a shape like an ink blot.

15. GUARDSMAN - ALL - U - NEED. A wonderful tin that shows the five different sorts of needles on the lines of music, with five compartments. The central diamond shape was left empty, to be filled with whatever trademark the buyers had. The tin originates from Marschall in Germany. A green tin, holding 900 needles, a selection of various tones. (Editor's comment: As on the Guardsman records, this tin shows a portrait of Lt. Hassell - Guards band conductor. It was painted by Francis Barraud who painted the famous 'His Master's Voice' trademark with Nipper. The whereabouts of the original portrait of Lt. Hassell is unknown - or whether it survives. Should you see / hear of it, we should be pleased to know. We have no idea of its size.)

16. H. M. V.

17. HOMOCORD. An attractive red tin with a gold picture of a lady playing the harp.

18. HOMOPHONE. A very similar tin in that the lady is similar, but there's rather more of her. Red and gold.

19. IMPERIAL. A large curved tin, unusual in that it contained 250 needles. A very attractive tin with the crown and the price of 6d. on the lid. Orange - tone, green - soft.

20. IMPERIAL DE LUXE. An early tin, in a dull orange, with an ornate centre and golden crown on the top of the white portion with the name. Various tones of 200 needles.

21. LINGUAPHONE. This is found in three different designs, the 'Linguaphone' at the top of the tin is the much later design, in blue and cream. The two with 'Linguaphone' in central curved band are in "Three tone", like spear point needles, and Soft tone, again in the same colours. The final design just has the name in a diagonal, and is a very rare tin, Gold writing on cream.

22. MAYFAIR. Not photographed. Black tin with name and tone on, a very plain tin.

23. MELOTONE. Not photographed.

24. METROPOL. Cream tin that shows a clock in a circle, with the words "A striking record". Contained spear point needles.

25. ODEON. A common design for German tins, and British, this shows a red crescent shape with 'Odeon' inside, and the circle above with the Odeon building. On lots of tins this small circle has a horn gramophone. Ornate gold pattern around the crescent.

26. PARLOPHONE. This comes in various tones and colours, but all have the Parlophone trademark of a letter L for Lindström (in an ornate £ form) in a circle. A rare, attractive tin.

27. PHONYCORD. A good German tin that held the trailer-like needles for the flexible discs. A blue tin that shows the red, flexible disc, it can be found in three different versions.

28. PICADILLY. A dark red tin with the name in the centre and famous statue above the name. There appears to be the 200 loud tone tin.

29. REGAL. A dark blue tin, it is found in three different versions, the top one being very common. The second just has the words "Loud Tone" underlined, but the third Regal is a much earlier tin, the design is more ornate, and the

1946

colours are green with blue and gold, making a very attractive tin.

30. R E X. An attractive red tin with gold lions either side of the name. A thin tin of 100 needles, it also comes in a tin double the thickness but still only 100 needles.

31. S A V A N A. A German tin that can come in three or four different colours and slight differences. All have the figures with trumpets either side of the name.

32. S C A L A. Two different designs.

- a) Name in cream centre and red and gold design. Various designs.
- b. Very different design, a later tin in blue with gold circles - "British Labour" and "British Steel". 200 needles.

33. S T E R N O. Dark blue / black tin with sunburst and name under. Two versions, with just a colour difference, the design being the same.

34. T W I N. This is found in yellow or blue and both feature the "Twins" above the name. An Indian tin. (Editor's comment: The 'Twin' record label continued in India until the end of 78 rpm records.)

35. V O C A L I O N. A very decorative tin, with the name in red, on yellow inset, surrounded by a gold design. It is found in three different colours, for different tones.

36. W I N N E R. A tin from the same maker of Edison Bell, it shows a jockey racing on the horse, with the record in his hand. It seems to be in the medium and loud tones only.

37. Z O N O P H O N E. There are five different designs to be found, by far the most common having the name in the cross:

- a) Name in cross, comes in various tones and colours.
- b) Grand Opera. A dark green tin and a record with needle.
- c) Softtone. An attractive red and green tin with name in a red centre.
- d) Red and gold, possibly made for export, the name in a diagonal.
- e) This tin is identical to "Tungstyle", with a different Zonophone design. It contains the same eight needles as a Tungstyle and the same instructions inside.

The six common brands are: 1) H M V 2) Songster 3) Decca 4) Embassy 5) Columbia 6) Edison Bell.

Most of these are well-known, so only a few are shown.

Thank you Ruth Lambert for this interesting introduction to collecting needle tins. A very fascinating subject in its own right, which inexplicably seems to have been missed from our pages previously. Editor.





NEEDLES

The
EUPHONIC play 20
PETMECKY play 10
BELTONA play 1

THE BEST OF THEIR KIND

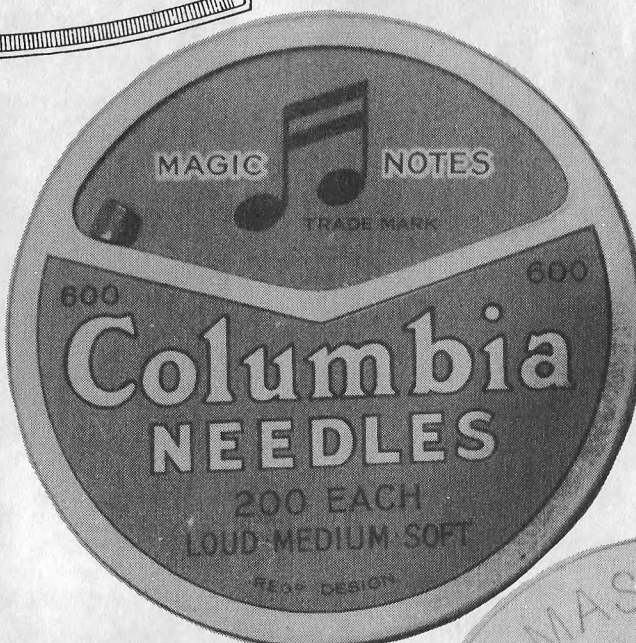
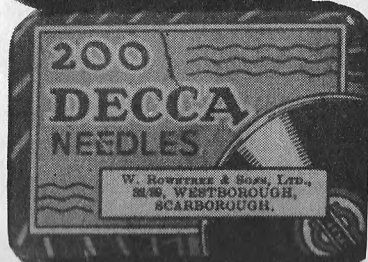
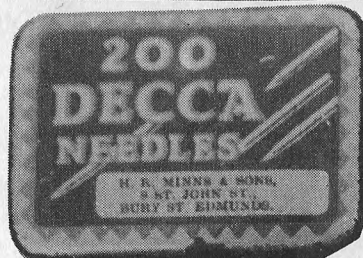
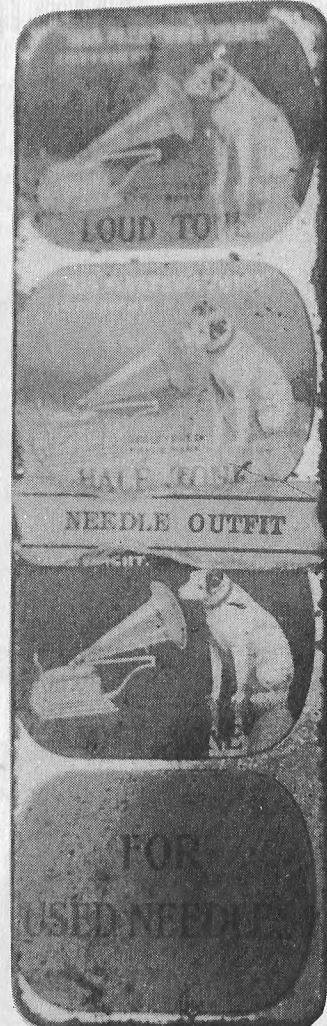
¶ Euphonic are the sensitive fine Needles that embody the features of the steel and fibre—the silky running Needles that give you the real melody for an hour without a touch—you simply leave them to it—50 for 9d.—wonderful.

¶ Petmecky—they are the "BIG NOISE" of the Needle world—they play 10 Records—grand tone—absolutely without parallel. Someone discovered that by means of their peculiar hardness and construction they would cut glass, but you can trust them on the most delicate of Records—they will burnish but not harm. Once you use Petmecky you are an enthusiast always. You will hear your records as never before. 1/- per 100.

¶ Beltona—the Needles that glitter—made from the finest steel that Britain produces; all styles—loud, soft, double tone and spear point:

No. 1. Loud tone, blue boxes	-	per box of 200, 7d.
No. 2. Soft tone, green boxes	-	per box of 200, 9d.
No. 3. Double tone, red boxes	-	per box of 200, 7d.
No. 4. Spear point, yellow boxes	-	per box of 200, 10d.
No. 5. Assorted 1,000	-	per 1,000 3/-
"KNOCKOUT" Needles, loud tone	-	per box, 6d.

B



(see p.1997)

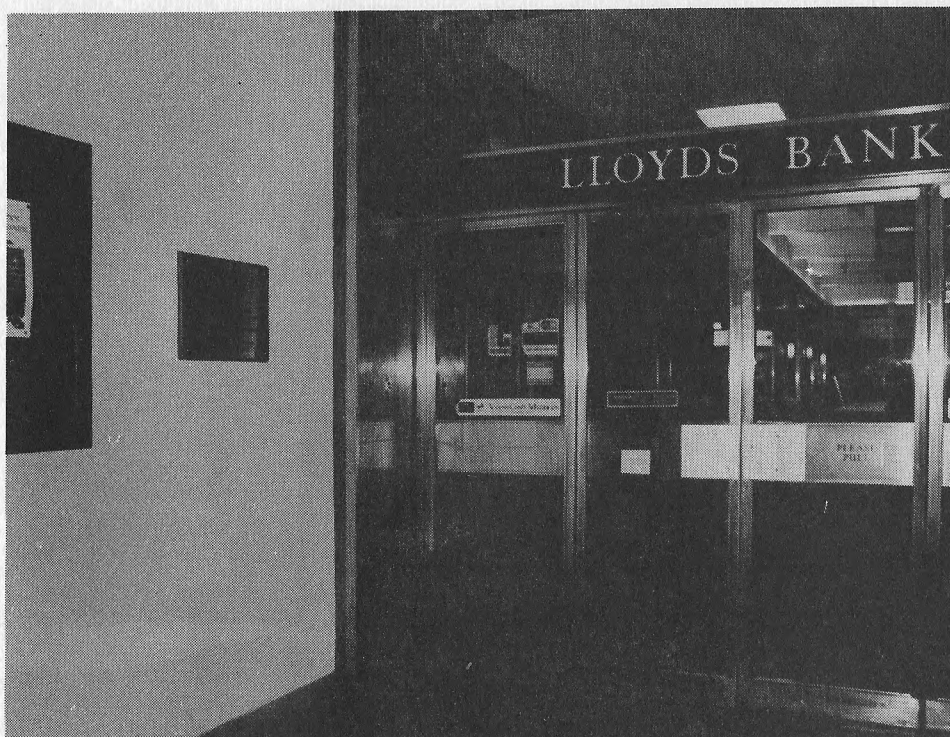
1948

A Plaque to Nipper

On 15th. August, 1984, Mr. David Johnson, Chairman of H M V Shops, Ltd., in the company of the Lloyds Bank Regional Director, Mr. Philip Barraud, and personalities of the entertainment and banking world, placed two plaques to note Nipper's last resting place, on the supposed Centenary of his birth.

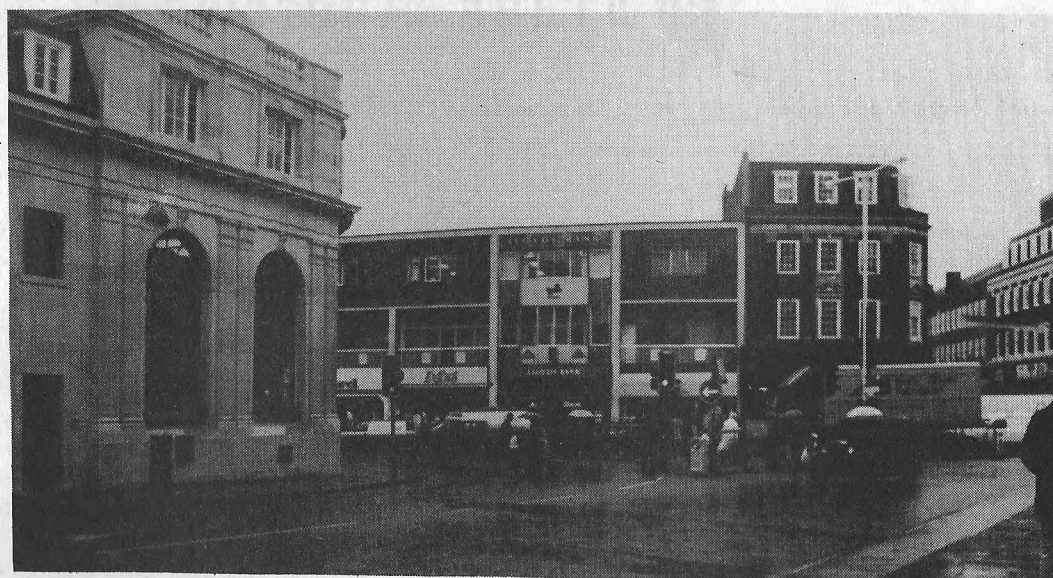
In the car park at the rear of Lloyds Bank, now numbered 83 Clarence Street, Kingston - on - Thames, a plaque set into the ground marks the actual grave. That on the wall of the foyer calls attention to Nipper and his last resting place. Other pictures, taken during heavy rain by your Editor, shows how Clarence and Eden Streets have changed since Nipper's days - now being extremely congested with traffic.





Left : The memorial plaque to Nipper is seen on the wall of the foyer of Lloyds Bank.

Right :Lloyds Bank is seen across the junction of Clarence Street with Eden Street.



Left: The view into Eden Street from Clarence Street.



(Ten-inch single-sided records, with which are associated CONCERT RECORDS and NASSAU RECORDS.)

Their history in Britain and the circumstances surrounding their production in the U. S. A.

MARCH 1908

A newly declared policy of the company was that each new list of Imperial Records would see a similar quantity of the older recordings deleted from the general catalogue, which would obviate the necessity of bulky catalogues and ensure a constant change and variety of the repertoire.

The 'Phono Trader' said that, judging by the letters they had received, the Imperial Record had come to stay, and from the many testimonials which the paper had on hand, Gilbert, Kimpton & Co. had selected two hundred which they were to publish in a booklet as a form of advertisement.

The 'Times' newspaper was quoted as saying that it found the Imperial Record had "less scratch" than other makes.

F. B. Ellsworth, the record factory manager at Middletown, Connecticut, had resigned his post. Thus ended the first two years of the Imperial Record in Britain.

APRIL 1908

More commodious premises and showrooms were to be acquired by Gilbert, Kimpton & Co., and from 1st. June, the wholesale price of Imperial Records was to be increased owing to, "the uniform excellence of these unrivalled productions."

Messrs. Gaumont were reported to have filmed two moving pictures around the songs recorded by Frank C. Stanley, the American baritone, for Imperial Records. Other Imperial Records were to be put into use for the same purpose.

MAY 1908

Even though Gilbert, Kimpton & Co. had been advertising as the Imperial Disc Record Company for some months past they took it upon themselves to announce that "In the immediate future the handling of the Imperial Disc Records was to be placed in the hands of a company bearing the name 'The Imperial Disc Record Company' as Gilbert, Kimpton & Co., had been compelled, by the remarkable influx of new business, to transfer their holdings to the newly formed company for the purpose of controlling the Imperials. The capital had been privately subscribed, in fact, it had been over-subscribed.

The intention of the new company was to form subsidiary companies throughout the English-speaking world, with Headquarters in London.

The Imperial Disc Record Company, under their aegis, was to issue new Imperial Gramophone Needles which the manufacturers had been perfecting for some time past.

The little booklet "Public Opinion of the Imperial Record" was put on sale. A new selling scheme, involving the use of coupons, was to be inaugurated which was to benefit the public, dealers and the factors equally. Details were to be announced.

The discs were now being made by "a new and secret process" and two new artistes were Natalie Hilmar and Elizabeth Wheeler who had already recorded for Edison cylinders. Frederick D. Wood, the Musical Director, had arranged for Henry Yerkes to record his composition "Simplicity", as a bells solo, on Imperial Records, in England. Another Imperial Record, No. 45286, "The Yeoman's Wedding Song", sung by Frank C. Stanley, won the title of "Best Record", for the sixteenth time, on 21st. May, at a contest at Goodmayes, Essex. On that same day, in America, Henry Leeds, age 71, the Treasurer of the Leeds and Catlin Co., died in the home of his son, Edward F. Leeds, the President of the Company. Henry Leeds was also the father of Loring Leeds, the General Manager of the Company, and of E.F. Henry Leeds.

JUNE 1908

From the 1st. June the wholesale price of the records was increased and the co-operation of dealers was requested in the prevention of price-cutting. A new type of Imperial Record was advertised and listed this month, records which had been extra-loudly recorded for use in open air, a development which had been going on in Germany with the Starkton machines, and records made to suit. These Imperial Records were the first of the type in Britain.

In the town of Watford, Hertfordshire, in the Clarendon

Hall, from 23rd. to 28th. June, an "Eastern and Missionary" Exhibition was held which had been opened by the Duchess of Marlborough and Lady French. The exhibition contained the famous Bevis Collection of Curiosities from The Holy Land. Aside from contributions by the Ludgate Hand Bell Ringers, all the music was provided by the Imperial Disc Record Company through their machines and records, playing continuously throughout the exhibition and sometimes accompanying animated pictures. Frank C. Stanley's "Yeoman's Wedding Song" receiving tremendous ovations daily. The local newspaper said the records offering was the "best they had heard".

A set two-hour recital was given every evening for which there was great competition for seats. Each records was received as if the audience were at a live concert, each being applauded according to its merits. Lady French spoke with high regard for the of the Imperial Record Company and was warmly appreciative of the standards of reproduction. 25,000 coupons were distributed in Watford Town on Friday 27th with "astonishing results". The Imperial Needles were advertised this month.

JULY 1908

Madame Wheeler's discs were meeting with a high demand. A new Imperial Catalogue was published and the Imperial Disc Record Co. requisitioned Postal Vans in order to despatch records quickly to their customers. The "Outdoor" records had received a sensational demand, being the first of that type in Britain, and all the discs were sold out within 14 days of being placed in dealers' hands.

The Imperial Record was represented in South Africa by "Handel House" in Johannesburg and Kimberley, by Heywood & Glen in Pretoria, by Nicholson & Co. in Germiston, by Brucher & Pike in Blomfontein and A. Rittenberg in Durban.

AUGUST 1908

This month the Company publicly complained about other companies issuing records credited to The Imperial Band, claiming that their Imperial Band consisted of 60 well-known American soloists who had been record-making for years under one of the best-known record-makers in the world.

Another member of the Leeds family was reported to have died, the President, Mr. Edward F. Leeds, the founder of the business, at the early age of 43. Frank Byaers was elected to succeed him.

SEPTEMBER 1908

A correspondent, "Fairplay", wrote that the Imperial Disc Record Company had no sole right to the style "Imperial" for their orchestral and band recordings as the Odeon Records had been using "Imperial Military Band" and "Imperial Grand Orchestra" and seeing that those combinations were composed of British musicians it gave the Odeon company a more established right than those dealing with American musical combinations.

Additional premises had been acquired by Leeds and Catlin adjoining their Recording Laboratory, the blasting out of a cellar and foundations temporarily interfered with recording, but this had now recommenced. Another new complete catalogue of Imperial Records was to be published in England and the Imperial Company now had an "Imperial Car" which at Summer Carnivals, etc. was occupied by four young ladies called "Empire Girls", attired in "Imperial Record" purple, who advertised the Imperial Records.

Stocks of Imperial needles were completely sold out and demand could not be met. A new machine, of original design, was soon to be placed on the market.

OCTOBER 1908

A new and extensive advertising campaign was to start this month. The Brentwood, Essex, Carnival Committee had already invited the Imperial Disc Record Company to put on a display of their products.

In America, in the continuing suit brought by the American Graphophone Co. against the Leeds and Catlin Co for infringement of their Jones patent, the defendants were claiming that the Jones patent had been anticipated and patented in England by others, the Adams, Randall patents 9762 and 9996 of 1888 which was nine years before the Jones patent had been granted, which employed wax master recording and a process of duplicating discs by the use of an electro-plate method.

Leeds and Catlin were successful in this defence before Judge Hough of the U.S. Circuit Court, but the American Graphophone Company was dissatisfied with his finding and promptly appealed to a higher court. Other defences which Leeds and Catlin had submitted were dismissed without examination, as Judge Hough held that the claim of anticipation had been sufficient.

NOVEMBER and DECEMBER 1908

Gilbert, Kimpton and Co. placed their last advertisement in 'The Sound Wave' of November (there had been none in the 'Phono Trader' in September or October) they were advertising two records for three shillings, or four for five shillings, or twenty records and a keyless watch for twenty-five shillings. Imperial Needles were at sixpence for 200. The record label became a registered trade mark.

JANUARY 1909

On 14th. January Leeds and Catlin's appeal against Judge Lacombe's judgement finding them in Contempt of the Court Order had its hearing. A \$1000 fine had been imposed. The decision at this hearing was reserved.

FEBRUARY 1909

In the 'Talking Machine World' Leeds and Catlin began advertising a new make of disc record in the Peerless Twin Record, a 10-inches double-sided recorded disc priced 65¢. The Imperial, Concert and Sun Records had not been advertised in this magazine for some months past.

H. Lange's Successors, Td., the London factors, dropped the Imperial Records from their advertisement this month, but Lugton & Co., Ltd. continued with them.

MARCH 1909

A dealer in bankrupts' stocks and discontinued lines, Herbert W. Holmes of 10 & 11. Mason's Avenue, London E C, began advertising 20,000 Imperial Records, described as "Manufacturer's old-stock records", and which he had to clear at one shilling each, or at eleven shillings for one dozen, the regular price still at two shillings from the factors and controllers. This purchase of 20,000 was reckoned the largest purchase of disc records ever made by a retailer in Britain.

Gilbert, Kimpton & Co. (The Imperial Disc Record Co.) found it necessary to assert that the records had not been sold by themselves to Holmes.

In America the Peerless Twin Records had reached No. 210 with the March releases, and it was reported that Walter Eckhardt of the Leeds & Catlin Co. had made an offer to Scotti the operatic baritone, for him to sing for the company's records but the singer refused because he was already under contract for life with another company.

APRIL 1909

Gilbert, Kimpton & Co. published another notice stating that it was untrue that H. W. Holmes of The City Phonograph Exchange had purchased the whole of their stock of Imperial Records. They were probably the deleted records from the periodical weeding which had taken place with the new record releases.

Herbert Holmes announced:—"We have purchased 20,000 Concert Records - All New. Sample dozen songs at six shillings, Sample Dozen Bands at seven shillings. - Still we lead."

On 13th. April, the U. S. Circuit Appeals Court gave its findings on the appeal of the American Graphophone Co.

CATALOGUE OF

IMPERIAL

DISC RECORDS

The Loudest, Clearest and most Brilliant.



ORIGINAL ! UP-TO-DATE !!



GILBERT, KIMPTON & CO.,

FACTORS

Peninsular House, Monument Street, LONDON, E.C.

Telephones: Nos. 697 & 700 AVENUE.

Telegrams: "EDOMITE, LONDON."

against the findings of Judge Hough of October, 1908, when he had held that the British Adams, Randall patents of 1888 had anticipated their Joseph W. Jones patent and therefore the records of Leeds and Catlin did not infringe the Jones patent, thus found to be invalid.

The Appeal Court reversed Judge Hough's finding, the Jones patent was sustained, so the Court made an order that Leeds and Catlin be perpetually restrained from the manufacture and sale of disc records, that an accounting be made of the profits that had been made from the sale of such records, and an estimation of the damages that had accrued to, and been sustained by, the American Graphophone Company and the Columbia Phonograph Co., General. Leeds & Catlin were also ordered to pay the costs of the litigation which had lasted for many years.

Leeds and Catlin promptly asked for a Writ of Certiorari, that is, that the appeal proceedings should be reviewed by

a higher court, in this case, the Supreme Court of the USA.

MAY 1909

Herbert Holmes was still offering his recently-purchased Imperial Records from both his London and Liverpool addresses. Dealers and the public were invited to write for lists of the records which were selling quickly - with no possibility of repeating the offer.

The Concert Records were advertised until October, 1910, then the next month, he had 10,000 unspecified 7-inches diameter records for sale at four shillings and elevenpence per dozen, which could have been British or American made.

On 3rd. May, 1909, the Supreme Court of the U S A dealt with the Leeds and Catlin Appeal in the suit brought against them by the Victor Talking Machine Company for infringing their Berliner patent, which had resulted in a Court order, in May, 1907, restraining Leeds & Catlin from selling records for use

on Victor Talking Machines and machines licensed by Victor, and requiring that such records sold should carry a notice stating that the discs were not to be so used.

The Supreme Court held that the records of Leeds and Catlin had been knowingly made to enable the owners of Victor, and similar machines, to buy and reproduce such records without any effort on Leeds and Catlin's part to restrict the sales of the discs to such people, as the lower Court had ordered and only did so when a motion to punish Leeds & Catlin for contempt of Court had been made by the Victor company, after which they had affixed stickers to the discs stating that the records were only to be used on mechanical feed-device machines.

The Supreme Court held that when the action originated, feed device machines were not practically or commercially known products whereas the Victor machines were, and Leeds and Catlin had, therefore, sold their records knowing they would be used on Victor machines, which, with the Victor Records, were protected by the Berliner patent No. 534543 of 19th. Feb 1895, and being aware of this, Leeds & Catlin had infringed the patent.

The Supreme Court upheld the lower court's finding of infringement and ordered a perpetual injunction to restrain from selling such records, an accounting of profits, and awarded the payment of damages, to be assessed, to the Victor Talking Machine Co..

More Peerless Twin Records were in a May list, the catalogue numbers up to No. 235, the sales of which were with the Manufacturers Outlet Company of New York City, which company used the style "Peerless" for different lines of its merchandise.

JUNE 1909

On 14th. June the Supreme Court of the U S A quickly dealt with Leeds & Catlin's application for Writ of Certiorari, which was denied and this ended one of the most bitterly contested patent litigations to have been before the American courts for many years.

The Jones patent was upheld, and Leeds and Catlin were now perpetually restrained from selling records under both the American Graphophone Company's patent and the Victor Talking Machine Company's patent, the two patent holding companies themselves being cross-licensed.

Remarking on the Adams-Randal British patents, the Supreme Court held that they were not anticipatory, because they abounded in 'tentative, indeterminate, and infeasible suggestions too nebulous to anticipate Jones' Patent which had actually shown the art how to make the thing needed.'

Leeds & Catlin had already paid into Court \$1,400 and now the American Graphophone Co. filed for another \$800. On 21st. June creditors of the Leeds & Catlin filed a petition to place the company into bankruptcy, alleging that the company was then insolvent and had already made preferential payments of \$10,000 and had transferred further assets amounting to \$5,000.

The company was capitalised at one million dollars and owned a manufactory at Middletown, Connecticut, and a recording laboratory and offices at 53. East 11th. Street, New York City, premises which had long been associated with the trade having once been the headquarters of the former North American Phonograph Company, founded by Jesse Lippincott, the first sole sales agents for the Edison Phonograph Works.

A re-organisation of the business was said to be under consideration by the creditors of the Company.

The Victor Talking Machine Company had entered suit against R.H. Macy & Co. the New York department store, one of their leading dealers in Victor machines and records, because they discovered they were also selling Nassau Records and machines the Nassau Records having come from the Leeds and Catlin Co. presses and masters and which were therefore in infringement of the Berliner patent.

Suit had been entered on 29th. May, in the Circuit Court of the U.S.A., Southern District, New York, when a preliminary injunction was sought, with damages, an accounting of profits, and the destruction of the records. A restraining order was made preventing Macy's from disposing of their stock or from removing it from the premises. A hearing was scheduled for 18th. June.

JULY 1909

Lugton & Co. Ltd. was still advertising Imperial Records, and Gilbert, Kimpton & Co. (Imperial Records) were still included in the Talking Machine News' Trade Telephone Directory.

AUGUST 1909

The property and effects from the Offices and Recording Rooms of Leeds & Catlin were sold by public auction during this month when a sum of \$2,400 was realised, a sum which was less than 75% of the appraised value, estimated at over \$3,500. The articles sold consisted mainly of office equipment, and recording laboratory equipment. The larger portion of the Company's assets was the factory, and its contents, at Middleton, which was still for disposal. One statement said these included the comparatively unknown patents, valued at 1½ million dollars.

The factory property, valued at \$375,000, was mortgaged to secure an issue of bonds to the value of \$500,000. The machinery was valued at \$823,053, the stock at \$35,000 and Accounts were put at \$3,516, notes at \$13,805, Office furniture at \$2,383 and cash in the bank stood at \$14,415, of which \$11,000 was for a security and \$3,200 belonged to the Independent Steel and Wire Company of Pittsburgh.

The liabilities of the Company were put at \$937,072, of which, \$629,944 were due to secured creditors. Among the secured and unsecured creditors were the New York County Bank, the Metropolitan Bank, The Importers and Traders Bank the Commercial Trust Company, the Independent Steel & Wire Company of Pittsburgh, and the James O'Neill Company of Chicago.

OCTOBER 1909

Herbert W. Holmes, (The City Phonograph Exchange) advertised that they then had 50,000 Imperial Records for sale, stating that they had now purchased the whole stock, but did not say from whom but, presumably, it was from Gilbert, Kimpton & Co. whose name was now omitted from the Talking Machine News & Side Lines' trade telephone directory, although the company still appeared in the "Journal of Amusements" edition. Holmes' prices were still the same at one shilling, or eleven shillings per dozen.

NOVEMBER 1909

Lugton & Co., Ltd. were still advertising Imperial Records this month.

In New York, Mr. William Allen, the referee in the Bankruptcy of Leeds & Catlin Company stated that the affairs of the Company was in a very unsatisfactory condition and creditors would receive very little of the money owing to them.

DECEMBER 1909

It was reported that ten hearings had been held before a Court Master, at 60, Wall Street, New York, the office of Robert C. Perry, the Trustee for the bankrupt estate of the Leeds & Catlin Co. in the process of making an accounting and assessing of damages which had been awarded to the American Graphophone Company, by court order, for the infringement of their Jones patent.

FEBRUARY 1910

It was reported that the sale of the Leeds & Catlin assets at Middleton, Connecticut, had taken place by public auction, and that, just prior to the actual bidding, an attorney of the Victor Talking Machine Company addressed the bidders present by reading out the Supreme Court's judgement given in the action which the Victor Company had brought

1954

against Leeds & Catlin for infringing their Berliner patent. This was obviously done to warn potential buyers of the matrices, records, and means of making same, that should such records as were already made, or any that were likely to be made, to be put on the North American market, they could expect proceedings to be started against them by the Victor company. The actual sale of assets was said to have yielded only enough money to pay but a small percentage of the face value of the bonds which had been issued by the company.

M A R C H 1910

Paul Cromelin, of the American Graphophone Company, said that on 3rd. March his company had begun proceedings against the Victor Talking Machine Company who had been interfering with the Graphophones Company's customers. The action was begun at Trenton, New Jersey.

It appears that the Columbia Phonograph Co., General, the Graphophone Company's Sole sales outlet, had sole a number of former Leeds & Catlin records to one of their customers, which the Columbia Company had acquired through one of their exchange schemes which they ran in co-operation with their dealers, and these records had been sold after they had been declared infringing items, not only of Columbia's Jones patent, but also of Victor's Berliner patent.

Columbia had sold these single-sided Leeds & Catlin records, along with some of their own "dead stock" single-sided Columbia Records, as a lot, re-labelled or stencilled "Sir Henry" records. The Columbia company did this believing that the license that the American Graphophone Company had from the Victor company entitled them to do this. The Victor company was of the opposite opinion and threatened Columbia's customer with proceedings, which brought the response by Columbia of legal proceedings against Victor, in Trenton, to test the scope of the license which they had with Victor. Victor, in reply, brought proceedings against the American Graphophone Co., in New York, on 14th. March, 1910, claiming infringement of the Berliner patent.

A P R I L 1910

Who bought the Imperial Records and masters at the public auction? This is not known, as yet, but in April, Messrs A. W. Gamage, the department stores of Holborn, London E C were said to have large stocks of Imperial Records which they were selling for only ten-pence each, or in lots of a dozen for nine shillings & sixpence. These prices were slightly less than Herbert W. Holmes' prices, and indicates that Gamage's store had acquired their supply from another source. The timing of events suggests the possibility of a purchase of the stocks from America. Alternatively, were they Gamage's old stock?

(Editor's comment = Such items as "out-of-date" records have been sent from U S A to Britain as "ship's ballast" at very cheap rates all through time . . . and your Editor has bought excellent LPs even at give-away prices from shops and market-stalls which deal in such items. Gamage's could have had their stocks sent similar cheap rates in their day.)

It seems that the American Graphophone Company had been perpetually enjoined from selling records which infringed the Berliner patent, other than their own, licensed by the Victor Talking Machine Co., by a court order of 16th. April, 1906, and on 1st. April, 1910, Judge Lacombe found them in Contempt of that order and fined them \$1,000, in the action brought by Victor over the "Sir Henry" records sale, on 14th. March.

The American Graphophone Co. had argued that they had the right to sell the Leeds & Catlin records under terms of their contract with Victor, but the Victor company argued that there was not only a violation of the license to do so, but also the decree of the court defining the records as infringing articles.

In referring to the license, the court expressed the opinion

that, - "It could hardly have been the intention of both parties to allow the American Graphophone Company to gather up, wherever it could, the infringing records of other convicted violators of complainant's rights and re-sell them under its own name."

Although the sale had taken place months earlier, the American Graphophone Company said that it would appeal the court's decision to test the scope of the contract which they had with the Victor Talking Machine Company. Motion made on 22nd April.

M A Y 1910

Cook's Athletic (1907) Co. Ltd., the original controllers of the Imperial Records in Britain, for Gilbert, Kimpton & Co., were in process of liquidation and a first creditors' meeting had been called.

A. W. Gamage & Co. were still selling Imperial Records at ten pence each.

D E C E M B E R 1910

On 13th. December, 1910, the suit of the Victor Talking Machine Company against the American Graphophone Co. over the sale of the Leeds & Catlin Company records which had been relabelled "Sir Henry", was reheard, and the former findings of the earlier hearing were reversed, with costs. The American Graphophone Co. won the suit.

From this hearing it emerged that Leeds & Catlin had sold large quantities of their records to jobbers, which the Graphophone Company subsequently took off their hands in exchange for Columbia Records, and these were the records which were stencilled or relabelled as "Sir Henry" records. As far as is known, "Sir Henry" records were not sold off to British buyers.

P O S T S C R I P T

As the Nassau Records, derived from Leeds & Catlin Co. masters and sold by Macy's Stores in New York City were also infringing records, these too found their way to England to be sold off, but, to date, there is no evidence to lead one to suggest who it was became possessed of these discs.

At the time Herbert W. Holmes began offering the Concert Records at cheap prices, the Gramophone Company, Ltd. was no longer selling discs labelled "Gramophone Concert Records"; "His Master's Voice" being then in use.

T H E A R T I S T S O N I M P E R I A L ,
C O N C E R T A N D N A S S A U R E C O R D S .

It was unlikely that all titles and artistes appearing on the Imperial and Sun Records in the U S A were issued in Britain because there had probably been deletions from the catalogue before the discs first arrived in Britain, and, after their arrival, some of the recorded material would have been judged unsuitable for the British market being too oriented towards American tastes. Some of the recordings could have arrived later when American stocks were exported, either as dead stock or as "forbidden for sale" in the U S A. Thus it is impossible to give a complete listing of artists on records of Leeds & Catlin origin sold in Britain. As yet, a complete listing has not even been accomplished in U S A. The following list is compiled from advertisements or catalogues in Britain - or known in British collections.

The recordings by Emil Muench are known only on Nassau. (Fav) denotes recordings of Favorite origin.

Alberti, Werner - tenor (Fav)	Bachmann, Monsieur - Vln (Fav)
Braun, Oscar - Baritone (Fav)	Anthony, Harry - Tenor
Archambault, F. A. - baritone	Bockmann, Isham
Boeckman, August - tenor (Fav)	Burr, Henry - tenor
Brust, J - Hungarian vocalist	Campbell, Albert - tenor
Child, Tom - tenor (York Minster)	Collins & Harlan - vocal duo
Concert Band of the Grand Opera, Paris (Fav)	
Colquhoun, Ian - baritone	Constantino, Florencio - tenor
Czernowski, David - Oberkantor (Odessa) (Fav)	

Almaine, Charles d' - violinist	Daniels & Burr - vocal duo	1955
Defossez, René - cornettist (Fav)	Demougeot, Marcelle - soprano (Fav)	Dolin, John - cornettist
Dufour, Maybell - soprano	Dunn (of Spencer & Dunn) - vocalist	Eisenberg, Harold - violinist
Engel, Frau Heymann - soprano (Fav)	Gaudard, monsieur - oboe	Favor, Edward M. - tenor, comic songs
Garde Republicaine Band (L&C : Fav)	Golden, Billy - comic songs	Gaskin, George G. - tenor
Gordon, Charles (Pseudonym for Percy Hemus) - baritone	Hilmar, Natalie - soprano	Gingras, Ulric - piccolo
Harlan, Byron G. - tenor	Hunter, Parke - banjoist	Haydter, Alexander - bass/bari
Hemus, Percy - baritone	Jones, Ada - soprano	Imperial Military Band
Imperial - Band ; Concert Band ; Orchestra ; Infantry Band ; Quartet (vocal) ; Male Quartet ; Symphony Orchestra	Kryl, Bohumir - cornettist	Johnson, George W. comedian
Jacquemont, René - flute (Fav)	Magali, Madame - soprano (Fav)	Luria, Juan - baritone (Fav)
Joseph, Marcel - cornettist (Fav)	Muench, Emil - German songs	Muratore, Lucien - tenor (Fav)
Keefe, Andrew - as 'Uncle Josh'	Migliaccio, Eduardo - tenor	Madden, O - vocalist
Maikl, Georg - tenor (Fav)	Mazziotta, Frank S. - flute	Myers, J. W. - baritone
Murray, Billy - comic & a few ballads	Northern Military Band, The	Medaer, Leo - clarinet
Montmartre, Trois - vocal (Fav)	Porter, Seve C. - baritone / humour	Ossman, Vess L. - banjoist
Noris, Gisela - soprano (Fav)	Rubsam, Edward F. - bells	Odendahl, baritone (German)
Orchestra of the Grand Opera House, Paris (Fav)	Stevenson, Elise - soprano	Quinn, Dan W. - tenor - comic songs
Peerless, Male Quartette - vocal	Spencer, Len, Quintet - descriptive scenes	Sabo, Joseph - Hungarian songs
Ramirez, Joseph - bandurria	Spencer & (Alf) Holt - vocal duo	Stewart, Cal - as 'Uncle Josh'
Stanley, Frank C. - baritone	Voelker, Frederic - violinist	Swiss Trio, the, of Paris - vocal (Fav)
Saint Ambroise Church Choir, Paris (Fav)	Wheeler, Elizabeth - soprano	Tally, Harry - tenor
Spencer & Dunn - vocal duo	Yerkes, Harry - bells & xylophone	Wallace, Franklyn - tenor
Turner, Alan - baritone		Wheeler, William, tenor
Watson, George P. - yodler		
Wood, Frederick D. - pianist = Musical Director for the Leeds & Catlin Recording Laboratory		
Wilson, Edwin - tenor		

The Nassau Records, with black and gold labels, had various ranges of catalogue numbers.

The 25, 000 series appears to equate with Imperial Records' 44,000 series. For example, 44867 on Imperial became 25867 on the Nassau Record label. The 26,000 series appears to equate with the Imperial Records' 45,000 series. For example 45458 on Imperial Records became 26458 on the Nassau label.

Emil Muench's German Song recordings bore an "X" prefixed number, commencing with X1, but they also had the 44,000 series numbers as used on the Imperial Records, but also having matrix numbers low enough to have been used on the Leeds Record label.

Another series was the "B" prefixed series, which, having numbers in the higher range of the Imperial Records' 45000 series, probably succeeded the 26,00 series. For example, B40 was also numbered 45559. It is possible that this Nassau Record was originally issued as 26559.

The last Nassau Record series, known at present, is the "D" prefixed series and this was used on the double-sided Nassau Records, which may have been pressed when Leeds & Catlin began pressing double-sided records from their masters under the Peerless Twin Record Label. Other labels on Leeds & Catlin matrices in the U S A are "Crown", "Eagle", "Aretino", "Oxford", "Silver Star", but there is no evidence that these labelled discs were sold off in Britain.

MAURICE COLE & WINIFRED SMALL DEREK PAIN



Looking through records, you will find some by Maurice Cole on the ACO and BROADCAST TWELVE labels, both issued by the Vocalion Company. Winifred Small, may not be so familiar, but she recorded

for the Vocalion Company as a very fine violinist, and with Maurice Cole. In addition to being known as international concert artists they were also pioneer radio broadcasters, in the days of 2LO,

Marconi House and Savoy Hill and they were still active well active into the 1970's.

When I first met Winifred Small she was rather shy, and very modest about her long career. She spoke of famous names in the world of music, artists with whom she had performed, such as Barbirolli, Peter Dawson, Robert Radford, Michael Head and many others.

In parts this article reads like a diary, although incomplete (which will be explained later) contains a discography including published, unpublished and private recordings. I have side tracked along the way, but I think for very good reason. I have given a brief outline of the careers of some of the artistes mentioned.

Maurice Cole was born in Streatham, London, in 1902. He first studied at The Guildhall School of Music, having won a scholarship which he held for three years, studying with Carlos Sobrino. At the age of sixteen he appeared at the South Place Sunday concerts (about which, more later) in this programme was Una Bourne, another famous pianist. The date of this concert is unknown, but the earliest concert date I can find of Maurice Cole is 6th. January, 1918.

After the first world war he received further training from the Belgian pianist Arthur de Greef. Maurice made his debut at the Wigmore Hall London, in 1922. That same year he made his first radio broadcast. He was one of the very first pianists ever to broadcast from all the principal radio stations, including one or two broadcasts for the German radio network and from Brussels and Paris.

Maurice was due to broadcast from B. B. C. Manchester, he was running rather behind time, so he hurried to get to the studio only to find that the broadcast was cancelled due to the death of Queen Alexandra.

His name was very familiar in the Henry Wood 'Proms'. In February, 1923 Maurice was appearing in a concert at the Palace Pier Pavilion, St Leonards, when he first met Winifred Small. Maurice played a Michael Head concerto and Winifred performed Mackenzie's Pibroch Suite for violin and orchestra Op. 42, which was first performed by Sarasate at the Leeds Festival in 1889. After this concert Maurice and Winifred went their separate ways.

In 1925 Maurice was due to start a tour of the radio stations with violinist Daisy Kennedy. Prior to a broadcast from Cardiff, Daisy Kennedy was taken ill and Winifred Small took the place of the indisposed violinist. In those days of broadcasting, artists had to travel from station to station because it was impossible to relay the broadcasts.

After this broadcast, they went on performing together, and in 1927 they married - a marriage which was alas dissolved in 1946.

On 21st. October, 1935, Maurice and Winifred sailed for Jamaica. The tour lasted two months, where, by invitation, he was to adjudicate at a festival in which he and Winifred

heard about eight hundred performances. They also in turn performed with the Kingston Symphony Orchestra.

In the early days of broadcasting, pianists were not regarded highly, not due to their ability, but the fact was that the piano did not broadcast very well. So it was rather a struggle for any pianist to obtain radio engagements, but Maurice Cole went from strength to strength and was voted as one of radio's most popular broadcasters. He used to practice about six hours a day, and it was said that his interpretation of Schumann was some of the finest ever heard.



Egerton Tidmarsh, piano; Winifred Small, violin; John Barbirolli, cello

Maurice, a very practical person used to be interested in the practical side of radio and he was the owner of a motor launch which was moored on the River Thames.

In a letter to me Maurice describes the Vocalion method of recording. - "I have one or two memories of the early acoustical recording sessions for ACO and one or two electrical recordings. For the former, and I think for some of the latter too, a weight driven motor was used to cut the wax discs, there being no means at the time of ensuring absolutely steady traction with the mains supply (possibly D.C.) a mechanism rather like that of a town hall clock was used, with the engineer winding it up with a handle rather like those used to

start early motor cars. We had of course to record through trumpets - funnels would be a better word. This affected pianists less than singers or other instrumentalists, since we couldn't bob backwards and forwards for forte or piano passages. I can't remember the appearance of the early microphones we had in the recording studios. I think I have probably played into - or through almost every type of microphone they have produced."

As far as his general career is concerned, he was always a rather 'home based' artist than an international one. Apart from the chamber works he played with Winifred and other instrumentalists he did some broadcasts with various combinations right up to the 1960's. He has given many solo recitals for the B.B.C. and played at music clubs up and down the country, as well as performing concertos with a variety of orchestras.

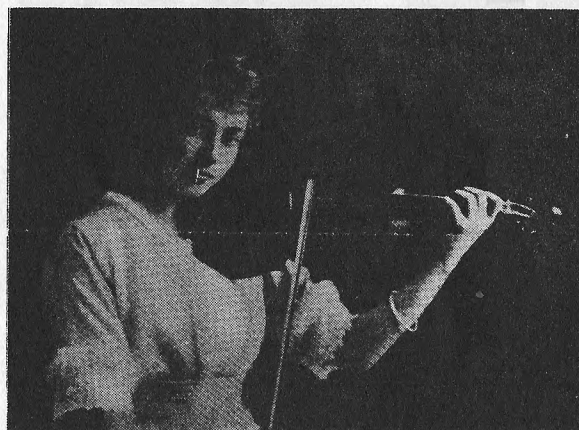
During World War II (he was not quite fit enough for service), he played frequently for the council known as C. E. M. A. - Council for the Encouragement of Music and the Arts, a forerunner of the Arts Council, also for E. N. S. A. in the 'Star Artists' division. For the latter he made two tours of Germany at the end of the War, the first tour only a fortnight after the armistice. In his own words, "A most interesting experience", not

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the least part of which was the enormous enthusiasm of the military audiences, who came from far and wide to be at these concerts.

He tried to do his "bit" by joining the air raid wardens, and spent many a night on duty, mostly telling people to "put out that light", but he was excused A. R. P. duty to perform his concerts. An important "sideline" for him was adjudicating at competitive festivals. He went on doing these up to about 1974, but then had to stop, as back trouble had forced him to cancel engagements occasionally.

In 1958, Maurice, together with his wife, had a tour to New Zealand, where he played at a number of towns and did some broadcasting. He also broadcast from Sydney and Fiji on the way home, as well as giving a recital in Suva, capital of Fiji.

He has always done some teaching, mostly private pupils, though he had two spells at the Guildhall School of Music and Drama, and some deputy work at the Royal College.

Maurice left London some years ago and now lives in Exeter. He visits London about three times a year to give coaching lessons to advanced pupils. He has always liked accompanying. He still does practice and studies music that he wants to teach.

Before continuing, I think it's worth a mention about certain recordings by Arthur de Greef and Daisy Kennedy, who have been mentioned. De Greef was a friend of Grieg, and he recorded some of Grieg's music on H. M. V. - -

E529 Wedding Day in Trolhaugen, Op.65, No 6

D1237-40 Piano Concerto

D1825 Album Leaf, Op.28, No 3

Papillon, Op.43, No 1

Ariette, Op. 12, No 1

Daisy Kennedy seems to be forgotten now, but she was of some importance. She was married to Benno Moiseiwitsch (1890-1963) the Russian born pianist. They appeared together on numerous occasions. She was later married to the poet John Drinkwater.

At the South Place concerts in London, (the 30th. Season) 1915 - 16, Daisy Kennedy and Moiseiwitsch performed Akimenko's rarely heard piano and violin Sonata in addition to the Brahms movement from the Sonata written by that composer in collaboration with Schumann and Dietrich as a birthday gift to Joachim.

This concert took place on 12th. December, 1915. In the next season 1916-17, they introduced Catoire's Poeme Sonata. On 24th. June, 1917, at the Æolian Hall, London, both they with the London String Quartet, performed Chausson's concerto for violin, piano and string quartet. It is interesting to note that on this occasion the members of the London String Quartet had changed a little due to the war. Albert Sammons, H. Waldo Werner, Warwick Evans and Wynn Reeves - who replaced Thomas Petre who was on military duty.

She was a popular radio broadcaster during the 1920's and she appeared in the Henry Wood 'Proms'. I have only one Daisy Kennedy record - which was deleted way back in 1925. Columbia D1373 - Liebesfreud / Russian Dance (Zimmerlist).

The South Place concerts, which I have mentioned, were formed in 1878 for the sole purpose of increasing the popularity of good music, by means of cheap concerts. These were by no means minor concerts when one considers that artists of the calibre of Harold Bauer, Blanche Marchesi, Ysaye, Quilter, McCormack, etc. appeared.

In the 1921-22 season a young man named Rex Faithful appeared. He later changed his name to become better known as

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MISS HAYWARD-WEBB (*Contralto*).
MR. JOSEPH CHEETHAM (*Tenor*).
MR. ROBERT PITT (*Baritone*).
MISS NELLIE PERRYER } (*Duetists*).
MR. BEN OSBORNE }
MISS MYRA HESS (*Pianist*).
MISS WINIFRED SMALL (*Violinist*).
PRIVATE FRED GIBSON, A.S.C. (*Entertainer*).
MR. J. A. MEALE, F.R.C.O. (*Solo Organ & Accompanist*).

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Afternoon Recital,

WEDNESDAY, 13th NOVEMBER, 1918,

AT THREE O'CLOCK.

Solo Violin - - - - - Miss WINIFRED SMALL.
Vocalist - - - - - Mr. TOM BURKE.

At the Pianoforte - - - Mr. JOHN WILLS.

Tea and Coffee will be served in the Octagon Foyer during the Interval.

Rex Palmer, ("Uncle Rex").

Winifred May Small was born in London on 29th. March, 1896 and by the age of two she was able to pick out a tune on the piano. She was encouraged by her father who was musical himself. At the age of seven she began to study violin, passing the Trinity College intermediate examination for violin with honours in July, 1907.

Her father decided to take her to a young teacher named Rowsby Woof, who had been a pupil of Hans Wesley at the Royal Academy of Music. Rowsby Woof, F.R.A.M. was born at Iron Bridge in 1883, and was educated at the R.A.M. and he became a professor of the violin at the R.A.M. in 1909. Apart from numerous concerts, he had written many compositions for violin and pianoforte, and also a publication on violin playing.

In October, 1909, Winifred won the Campbell Clark open scholarship at the R.A.M. which meant free tuition for three years, which was worth £100. She was only thirteen years old, apart from Irene Scharrer, Winifred was one of the youngest ever to win a scholarship to the R.A.M. Rowsby Woof was delighted, but somewhat surprised at her winning due to the strong competition. So he went to Sir Alexander Mackenzie, telling him of her success. Rowsby Woof asked him if he could continue teaching Winifred at the Academy, which was agreed. At the Academy she won no less than seven medals, and in 1912 she won the Broughton Packer Bath scholarship.

Rowsby Woof, with his great enthusiasm, and occasional bursts of temper, often reduced Winifred to tears, and on more than one occasion took her out of the back door so that other students would not see her. Rowsby Woof was not only her teacher, but was a devoted friend, who gave her inspiration for the rest of her life.

While at the R.A.M. a trio was formed, the members of which were Winifred Small - violin, Egerton Tidmarsh - piano and Giovanni Battista Barbirolli - cello. Yes, this is Barbirolli the conductor. He was an admirer of the lovely young Winifred Small. After every performance he would go with

her to Kings Cross Station to see her safely on to her train home. Even in later years, whenever they met he always embraced her and greeted her as "his little Academy sweetheart". Winifred always referred to him as 'Tito'.

Although the trio never ventured into a recording studio, the young Barbirolli did, as a cello performer. These recordings are on 'The Winner'

2148 The broken melody (van Biene)	1912
2274 Simple Aveu	1913

It is interesting to note that at the R.A.M. Barbirolli was awarded the Piatti prize for violincello, and a certificate of merit for trumpet and sight singing. The awards were distributed by Dame Clara Butt, July, 1916.

On 21st. January, 1957, Barbirolli became the subject on the television programme "This is your life", and Winifred appeared in the tribute programme.

The composer Arnold Bax, with whom she appeared, admired her so much that he composed a special piece for her, a ballad which he dedicated to her and later published.

On 11th. March, 1914, Winifred Small, Harriet Cohen and Darrell Fancourt appeared together in a students' concert at the R.A.M. Winifred made her debut at the Aeolian Hall, London, with Kathrine Doubleday on 13th. February, 1915. That same year Winifred became a sub-professor at the R.A.M.

Winifred's official debut came on the evening of 28th. June, 1916, with Harriet Cohen, at the Aeolian Hall, which was also the official debut of Harriet Cohen. Although the official debut of both artistes, they had appeared together earlier at the Steinway Hall on 2nd. March, 1916.

Harriet Cohen was born in London in 1895, she also studied at the R.A.M. As a student she was awarded many prizes - 1909 Ada Lewis Scholar; 1910 Hine Prize; 1910 Bronze Medal; 1912 R.A.M. Club Prize; 1912 Certificate of Merit; 1913 Sterndale Bennet Prize; 1913 Edward W. Nicholls Prize; 1914 Worshipful Company of Musicians' Medal; 1915 Chappell Gold Medal. She appeared in a Henry Wood 'Prom' on 23rd. September, 1920 with the first performance of Symphonic Variations in E, for pianoforte and orchestra by Arnold Bax. She was made a C.B.E. in 1938. She appeared in festivals all over the world Paris, Chicago, Salzburg, Hamburg, Strasbourg. Her radio broadcasts were international - London, Genoa, Rome, Warsaw, Stockholm. She also played chamber music with Tertis, Szigeti, and the Bohemian, the Hungarian, Pro Arte and London String Quartets.

Several British composers had written for her; piano concertos by Bax (of whose works she was long a leading exponent) and a piano concerto by Fricker.

Her right hand was incapacitated in an accident, which robbed us of a very fine pianist, Arnold Bax wrote for her his 'Concertante for orchestra with piano (left hand)', in 1950. She had arrangements of Bach music published. She had recording contracts with H M V and Columbia, and it was with the latter that she made her best-known record.



Mr. Peter Dawson before his audience at the Excelsior Theatre on Thursday 16th. June, 1921

1960

It was during the 1940's that there was a Golden Era of film music in the British film industry. The 'Warsaw Concerto' is probably the best known of the film concertos. Other famous concertos such as 'The Dream of Olwen', 'A Voice in the night' and the 'Cornish Rhapsody' have had countless reissues. 'The Cornish Rhapsody' was written by Hubert Bath for the film 'Love Story', and when the recording was made, Harriet Cohen was the piano soloist, and Hubert Bath himself conducted the London Symphony Orchestra. (Columbia DX 1171) Harriet Cohen died in 1967.

In 1916 Winifred Small, with one foot set firmly on the musical ladder, performed the Mendelssohn violin concerto with the Bourmemouth Symphony Orchestra, conducted by Sir Dan Godfrey. She followed this by an appearance with the Harrogate Symphony Orchestra conducted by Julian Clifford, when she played the Tchaikovsky violin concerto. Julian Clifford said of her performance, "A major work for someone so young." That same year she was awarded the R.A.M. Club Prize, the Chairman's Prize and the Dove Prize, the latter being for general excellence.

On 10th January, 1917, Winifred Small took part in a concert at the City Hall, Perth, in aid of A and B Companies of the Perthshire Volunteer Regiment. Taking part were also, Robert Radford, Carrie Tubb and Selwyn Driver. 23rd. January, 1917, Winifred appeared at a R.A.M. concert with the tenor Sydney Coltham. On 31st. March that same year she appeared at the Wesleyan Central Hall, Westminster, with Myra Hess and the organist J. A. Meale, F.R.C.O. On 6th August, Winifred appeared at the London Palladium in a benefit concert in aid of the Belgian Relief Fund. Also taking part was the soprano Rosina Buckman. 13th. November, 1918, at the Midland Hall, Manchester, she appeared with Tom Burke the great British tenor. 2nd. February, 1920, at the Kinsway Hall, London, she appeared with David Brazell, baritone and Stiles Allen, soprano. The following month, on 11th. March, she appeared with her teacher Rowsby Woof and Myra Hess in a concert which consisted of music composed entirely by living British composers.

Winifred Small auditioned for the Henry Wood 'Proms', she played Alexander Mackenzie's Pibroch Suite. Sir Henry Wood was delighted with her performance and told her that he had not heard it since Sarasate had played it many years before. So it was on 19th. August, 1920, she appeared in her first 'Prom'.

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on 2nd December, that year, included, apart from Winifred, Norman Allin, bass, Graziella Pareto and Madame Stralia, both sopranos.

A short time before this concert, it was announced that the four Sheffield 'Prom' concerts under Sir Henry Wood, would include Arthur de Greef and Winifred Small.

THE INDIA, CEYLON AND MALAY STATES TOUR

In 1921 Peter Dawson (1882-1961) the great bass-baritone was to go on his first tour of India, Ceylon and the Malay States. His concert party was in need of a violinist and his choice was Winifred Small. Other members of the party were Dorothy Treseder, piano, and Selwyn Driver, billed as a humorous artist.

Selwyn Driver was born in Leamington in 1879, and toured all over the world. He had been compared on many occasions with the music hall star, Corney Grain, and he also appeared many times at London theatres and had the honour to appear before King George V in a Royal Command Performance.

Dorothy Treseder was born in Cheltenham, and studied under Dominico Barnett, a relative of John Francis Barnett the composer. She toured with Marie Hall the famous violinist.

The concert party arrived in India on 2nd March, 1921, and



Above: Peter Dawson, with (left to right) Winifred Small, Mrs. Dawson and Dorothy Treseder. Simla 1921

they gave ninety-six concerts in six months. Overall the tour was a success, and if a particular song was requested to be sung by Peter Dawson, he would sing it provided it was requested the previous evening.

At first, events happened that seemed to be bringing bad luck to the concert party. Peter Dawson's wife, who was the daughter of T. J. Noble, the box office manager of the Alhambra Theatre, was a professional singer, Annette George being her stage name. It seems that she was to take part in these concerts but declined due to medical advice. Then Winifred was unwell because of an abscess under a tooth. But there was worse to come. Winifred had used the same violin throughout her long career. It was made by a pupil of Stradivarius - Giovanni Battista Guadagni, 1739 - a very valuable instrument, began to fall apart due to the excessive heat. So for some of the time she had to use an inferior violin. Her own was later restored to its former condition.

On 24th. June, 1921, at the Excelsior Theatre, Bombay, while Peter Dawson was singing "Annie Laurie" something was thrown on to the stage from the theatre gallery and landed very near to him. At first he thought it might have been an electrical fault in the lighting. On the stage lay a small bundle, it was a handkerchief and wrapped

inside were coins, five rupees and one anna. By this time Peter Dawson had stopped singing and these was an uproar. Dawson had taken offence at this and he shouted out, - "This is the second time I've come under attack since I started this tour". Peter Dawson insisted that the offender be thrown out. Then he addressed the audience, "Ladies and gentlemen, I cannot sing any more tonight". He then walked off the stage. Winifred had to follow this incident. She went on to the stage and played under a great deal of tension. After a little while Peter Dawson did return to the stage to sing to the cheers and delight of the audience. The offender was a Mohammedan and he had thrown the money on to the stage to emphasise his appreciation of "Annie Laurie". After being thrown out the man wanted his money back. I can remember Winifred telling me about this incident, and I cannot forget the expression in her eyes, the excitement, and I might add, fear.

Winifred appeared with Peter Dawson the following year on 2nd February, in aid of the Cardiff City Police and Fire Brigade Widdows and Orphans fund.

Apart from Maurice and Winifred's partnership on the concert platform, radio and recordings, they formed a trio and a quartet.

Maurice Cole Trio - Apart from Maurice and Winifred the



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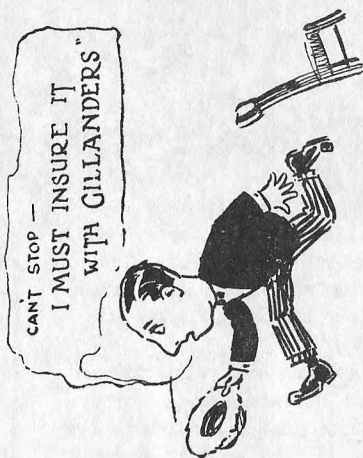


"Insure it with Gillanders"

PROGRAMME

1. FIRST MOVEMENT FROM SONATA in F Major
Beethoven
Miss WINIFRED SMALL and
Miss DOROTHY TRESEDER
2. SONG
Erl King
Schubert
Mr. PETER DAWSON
3. VIOLIN SOLO
Prelude and Allegro
Paganini
Miss WINIFRED SMALL
4. A HUMOROUS PIANORATION
Mr. SELWYN DRIVER

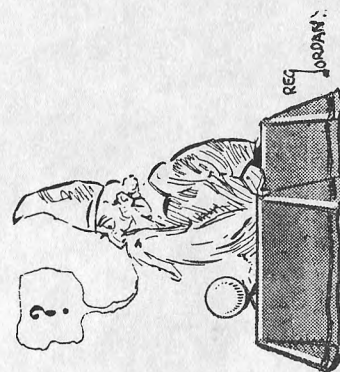
INTERVAL.



PROGRAMME—(Continued.)

5. PIANOFORTE SOLOS
(a) Nocturne F Sharp Major
Chopin
(b) Shepherd's Hey
Percy Grainger
Miss DOROTHY TRESEDER
6. SONGS
(a) Inter Nos. (I did not know)
Maajadyen
(b) Song of the Flea
Monussoryska
(c) Song of the Flea
Goethe's Faust
Mr. PETER DAWSON
7. VIOLIN SOLOS
(a) Borecuse
Gabriel Faure
(b) Spanish Dance
Stravinsky
Miss WINIFRED SMALL
8. SONG
The Garden of Allah
Charles Marshall
Mr. PETER DAWSON

God Save the King-Emperor.



third member of the trio was Kathleen Moorhouse, cello. The trio was formed in 1934, and broadcast many times on the home service and also for the Empire transmissions.

New English String Quartet - Winifred Small (leader), Eveline Thompson (2nd violin), Winifred Stiles (viola), Florence Hooton (violincello). Maurice has given me the name Lorraine Duval who seems to have taken Eveline Thompson's place. But as Maurice has pointed out, perhaps later.

Another well known violinist, Louis Godowsky was due to appear at the Torquay Pavillion but was taken ill, so Winifred substituted for him. This concert took place on 1st. January, 1936. She performed the Mendelssohn violin concerto. Although I have never found evidence, it was said that Winifred had played a piano concerto in the first half of a concert and a violin concerto in the second half. Could it have been a Prom? I know she was a fine pianist.

Winifred's radio broadcasts were many from 1923 to the 1950's. Her first broadcast was 10th. April, 1923, London Station, when she performed the Grieg Sonata in G Minor / Sicilienne and Rigaudon (Francoeur - Kreisler) with Dorothy Treseder, piano.

Another notable broadcast was a recital for two violins - Jean Pougnet, on 20th. October, 1933.

Pougnet was also a pupil of Rowsby Woof. Two other pupils of Rowsby Woof were Paul Beard and Sidney Griller. The name of Sidney Griller is associated with many well-known string quartets. One that springs to mind is the Lindsay String Quartet, which I have heard in concert. Their recordings of the first three quartets of Michael Tippett are widely acclaimed.

Winifred told me that during these early broadcasts it would not have been the first time that she had hit the microphone with her violin bow.

One performance that was very dear to her was the Bach Double Violin Concerto in D minor, which she performed at the 'proms' in the Queen's Hall with Orrea Pernel. Sir Henry Wood conducted the B B C Symphony Orchestra, and it took place on 16th. August, 1939. This was the last time she appeared there, as the Queen's Hall was destroyed by enemy action in 1941.

The professional partnership between Maurice Cole and Winifred Small ended in 1940. She was appointed a full professor in 1941, and she was elected a F.R.A.M. in 1945.

In latter years she suffered a stroke and was a victim of arthritis. I got to know her when her career had ended.

Although my visits to her never afforded me the sight of the Guadagnini violin, even though it was only a few feet away, (her "fiddle" as she called it). Even with her handicap, she was still teaching. As a person she was a very warm and gentle lady, who never once spoke ill of another artist. She died on Tuesday 28th. August, 1979. I have had to work from notes I made at the time and some help from Maurice Cole.

After her death, I heard a story about her which showed what a lovely person she was. A fellow student from her academy days became a patient in a mental home. After many years in the home, there was no real improvement in his condition. When Winifred heard about his illness, found where the home was, and began a series of visits to see him. With time she was able to take him to her home, and as he still retained his interest in music Winifred let him play her piano on every visit. After some time there was a great improvement in his condition and he regained his musical talents.

A friend of Maurice and Winifred, of whom she spoke highly was Michael Head the composer, who had appeared with them in concerts. When he died the music world lost a "complete musician". Apart from being a composer he was also a pianist, baritone and adjudicator. He was born in Eastbourne on 28th. January, 1900. His father was a London barrister and journalist. Michael Head showed signs of musical talent and composition at an early age. He entered the R.A.M. winning the Sir Michael Costa fellowship for composition. His first published composition a song cycle was "Over the rim of the moon". These songs were written in 1918 while he was working in a munitions factory. He joined the staff of the R.A.M. in 1925 as a pianoforte professor, a position he held until 1975. He adjudicated the first musical competition festival at Kingston, Jamaica, in 1929.

Winifred told me that he had a rather strange habit. When ever he went on tour he always had his own tea-pot cosy with him just in case the tea pot was not properly warmed. He died on 24th August, 1976 while adjudicating in Cape Town.

Looking through old programmes and their recordings Maurice and Winifred performed many rare or seldom performed works. When I met Maurice, I spoke to him about his recordings, and he asked which I had. When I told him he said, "You're far too young to remember".

Below I conclude with a discography of their recordings, some of which are unpublished.

MAURICE COLE DISCOGRAPHY

10-inch AGO records, London 1923 - 1927

Catalogue numbers		release dates
G 15087	Rachmaninoff : Polichnelle, Op.3, No. 4	January, 1923
	Moszkowski : En Automne	
G 15331	Chaminade : Pierette (Air de Ballet)	February, 1924
	" Danse Creole	
G 15351	Cyril Scott : Danse Negre, Op. 58, No.5	March, 1924
	Balfour Gardiner : Humoreske	
G 15387	Grieg : Papillon, Op. 43, No. 1	April, 1924
	Schubert : Moment Musical No. 3 in F minor, Op. 94	
	Mendelssohn : Song without words in C, Op. 67, No. 4 (Bees' Wedding)	
	Chopin : Prelude	
G 15507	Moszkowski : Air de Ballet	October, 1924
	Leschetizky : Arabesque; Intermezzo in octaves	
G 15523	Ireland : The Island Spell	November, 1924
	Rachmaninoff : Prelude in C Sharp Minor, Op.3, No.2	

Maurice Cole discography - continued

- G 15550 Chopin : Impromptu No. 1 in A flat, Op. 29
Liszt : Liebestraume No. 3 in A flat
- G 15612 Chaminade : Pas des Amphores, Op. 37
Grieg : Humoresque, Op. 6, No. 4
- G 15661 Smetana : Bohemian Dance, Book 1, No. 3
Grieg : Norwegian Bridal Procession, Op. 19, No. 2
- G 15738 Chaminade : Scherzo, Op. 35, No. 1
Chopin : Three Ecossaises, Op. 72
- G 15768 Chaminade : Automne, Op. 35, No. 2
Leschetizky : La Source, Op. 36, No. 4
- G 15801 Schumann : Traumeswirren, Op. 12, No. 7
Mendelssohn : Scherzo in E Minor, Op. 16, No. 2
- G 15851 Grieg : To the Spring, Op. 43, No. 6
Leschetizky : 1st Aveu Op. 31, No. 1
Maurice Besley : River Gardens, Op. 26, No. 2
- G 15896 Schubert Air Liszt : Hark the lark
Scarlati : Sonata in D minor, L 366 (KK1)
- G 15963 Cyril Scott : Water Wagtail, Op. 71, No. 3
Chaminade : Serenade
- G 16018 Chopin : Waltz in C sharp minor, Op. 64, No. 2
Liszt : Gnomenreign
- G 16065 Dalhousie Young : Rigaudon (Sailor's Hornpipe)
- G 16088 Chopin : Etude in G flat, Op. 10, No. 5 (black keys)
" " " " Op. 25, No. 9
Mendelssohn : Song Without Words in A flat, Op. 38, No. 6 (Duetto)
- G 16111 Delibes, arr. Dohnanyi : Naila Waltz

10 - inch BROADCAST TWELVE records, London 1928 - 1932

- 5008 Rachmaninoff : Prelude in C Sharp minor, Op. 3, No. 2
Liszt : Liebestraume No. 3 in A flat
- 5009 Chaminade : Automne, Op. 35, No. 2
Grieg : Little Bird, Op. 43, No. 3
Sinding : Rustle of Spring, Op. 32, No. 3
- 5034 Chopin : Ballade No. 3 in A flat, Op. 47
- 5059 - 61 Grieg: Concerto in A minor
with the Metropolitan Symphony Orchestra, cond. Stanley Chapple
- 5076 Chopin : Ballade No. 1 in G Minor, Op. 23
- 5087 - 8 Liszt : Hungarian Fantasia
with the Metropolitan Symphony Orchestra, cond. Stanley Chapple
- 5118 - 21 Tchaikovsky : Concerto in B Flat minor, Op. 23
with the Metropolitan Symphony Orchestra, cond. Stanley Chapple
- 5253 Liszt : Concert Etude No. 3 in D flat
Chopin : Etude No. 5 in G flat, Op. 10 (black keys)
" Etude No. 24 in C minor, Op. 25
- 5262 Rubinstein : Melody in F
Raff : La Fileuse

WINIFRED SMALL & MAURICE COLE

10-inch Broadcast Twelve, London, 1932

- December, 1924
- March, 1925 • 5254 Schubert : "Rosamunde"
Naches : Danses Tziganes
- May, 1925 • 5257 Franck : Allegro movement from the Sonata in A
• 5266 Dvorak / Kreisler : Slavonic Dance
Brahms : Waltz in A flat
Schubert : The Bee
- September, 1925 •
- October, 1925 • It has been thought that 5257 was unissued, but I have a copy and Maurice Cole confirms its issue It is a great pity that they never recorded the complete Sonata, because this record is a gem of a performance. Franck felt uneasy about this Sonata, wondering which instrument to use, violin or cello. So he re-wrote the Sonata for cello. So either instrument is used. Maurice and Winifred broadcast this Sonata on Tuesday, 3rd. January, 1928.
- December, 1925 •
- January, 1926 •
- March, 1926 • 12 - inch CLASSIC CLUB, LONDON, 1961 - 1962 (long playing)
X 534-9 Bach : Das Wohltemperirte Klavier, BWV 846 - 893 (complete)
(later issued as Saga XID 5131 - 6)
- June, 1926 •
- March, 1926 X 1057 Brahms : Ballade in D Minor, Op. 10, No. 1
Ballade in D, Op. 10, No. 2
Intermezzo in C, Op. 119, No. 3
Intermezzo in E, Op. 116, No. 4
Rhapsody in G Minor, Op. 79, No. 2
Rhapsody in E Flat, Op. 119, No. 4
- November, 1926 •
- December, 1926 • Franck: Prelude, chorale and fugue
X1070 Bach : Italian Concerto BWV 971
French Overture BWV 831 (labelled 'Phoenix')
(later issued as Saga XID / STXID 5224)
- January, 1927 •
- December, 1928 12 - inch SAGA, London, 1964 (long playing)
• XID 5131 - Re-issue of the above Classics Club X534-9
XID / STXID 5224 Re-issue of the above Classics Club X1070
• XID / STXID 5268 Beethoven : Variations in F, Op. 34 : 'Eroica'
Variations in E flat, Op. 35 : Rondo in G
- 1929 •
- June, 1929 • PRIVATE AND UNPUBLISHED RECORDS
25932 Maurice Cole talks about broadcasting from 2LO in and interview with Denys Gueroult (B B C sound archives) November 16th. 1959
- July, 1929 •
- September, 1929 • PRIVATE RECORDINGS IN THE COLLECTION OF MAURICE COLE
Lennox Berkeley : Sonata in A, Op. 20 :: Haydn : Sonata No. 46 in A Flat
- January, 1930 • PRIVATE RECORDINGS IN MY COLLECTION OF WINIFRED SMALL
F. W. and M. Beckford : The Cradle Song & Gavotte 6th. February, 1947
• with piano accompaniment by Michael Head. Recorded by Boosey & Hawkes - 10-inch
- 1932 • Radio Broadcast 3rd. April, 1950. Direct cut by Gui de Buire Ltd.
Announcer, Kenneth Kendal. Piano, Josephine Lee
- 1932 • Matrix nos. 11408 / 1 / 17 Tartini Fugue 2 Tartini Fugue
3 / - / 5 Ernest Bloch : Nigun. 6 Novacek: Moto Perpetuo
Three ten-inch records. My grateful thanks to Maurice Cole for his help.

FRIDAY, SEPTEMBER 9

Conductor : *Sir HENRY J. WOOD*

PART ONE

OVERTURE . *Coriolan (Op. 62) . Beethoven*

RECIT. AND ARIA

" Hear me! ye winds and waves " } *Handel*
(*Julius Cæsar and Scipio*)

CONCERTO No. 3, in C minor (Op. 37)
for Pianoforte and Orchestra . *Beethoven*

SONGS with Orchestra

(a) " Creation's Hymn " }
(b) " The Erl King " } *Beethoven*
(*First performance in England*)

SYMPHONY No. 6, in F (Pastoral) . *Beethoven*

PART TWO

SYMPHONIC POEM *En Saga . Sibelius*

SONGS (with pianoforte)

(a) PRELUDE TO ACT III. }
(*Mastersingers*) } . *Wagner*
(b) RIDE OF THE VALKYRIES }

Miss DOROTHY HELMRICH

Mr. ARTHUR FEAR

Solo Pianoforte :

Mr. MAURICE COLE

Encores cannot be allowed in the First Part of the Programme

In accordance with the requirements of the London County Council. The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open. All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction. Persons must not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space must be left for persons to pass easily to and fro and to have free access to exits.

BOOK REVIEW

COHEN ON THE TELEPHONE MICHAEL CORENTHAL

A HISTORY OF JEWISH RECORDED HUMOR and POPULAR MUSIC

1892 - 1942

It is well-known that satire must never use the words "but" or "however". It must make its statement, or jab with its barb and be unashamed if there is a grain of truth in it. By a similar token, comedy can thrive on overstatement. Repeating the overstatement can cause its general acceptance.... Of course, these traits, once accepted can be capitalised upon by their subjects as a means of living. For example, jokes about Scots play on alleged meanness, Irish jokes on some lack of intelligence, Dutch upon confusion, etc, etc. The character of Uncle Josh was supposed to represent the people of the rural areas. (In England, Tom Foy was a parallel.)

Jewish immigrants to Britain and U S A from Eastern Europe, initially had little knowledge of the language, so their efforts at times came out somewhat mangled. The humorous results were exaggerated for the "Music Halls" attended by the English-speaking-non-Jewish, (the humour was different for the solely-Jewish halls). Having established characters like Cohen, telephoning his landlord, his tailor, or his grocer they were built upon, revised and used continually in all variants possible as a source of amusement and income. Whether they really portrayed Jewish life and manners was long-forgotten or ignored for the sake of a joke.

Jewish humorists (like any other) provided early recordings.

BROADCAST

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COLE

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This beautiful Concerto is magnificently recorded on 3 records which comprises all three movements. Nos. 5059, 5060, 5061. These can be obtained in a handsome album for 7/6 complete.

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Parts 1 and 2
5088 { Hungarian Fantasia ... Liszt }
Parts 3 and 4

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Parts I. and II. ... Liszt
5034 { Ballade in A flat Chopin } 5009 { Automne ... Chaminade }
Parts I. and II. ... Grieg
(a) Little Bird
(b) Rustle of Spring Sinding

Obtainable from all principal Retailers.

VOCALION GRAMOPHONE COMPANY, LIMITED,
HAYES, MIDDLESEX.

Mr. Corenthalconfines himself chiefly to U S A, where he lives and where he has collected most of his recorded evidence, to approximately 1940 - acknowledging that the economic "depression of 1929 - early 1930's, almost killed off all records entirely.

Jews, by Music Hall tradition were thrifty and parsimonious claiming on their insurance policies, etc. Exaggerated, but but the records sold well. In 1912 Joe Hayman began his 'Samuel Cohen' character, who was soon copied on all makes of records who introduced Cohen, played by various comedians. Monroe Silver stayed the course into the 1930's taking Cohen into Rudy Vallee's radio shows. Even as late as 1942 he made a record with Billy Murray "Casey and Cohen in the Army." But in reality, the immigrant Jewish character was out of date by 1930. Clever Jewish comedians (iannes) were well established by then in all branches of entertainment and needed no reference-back to the immigrant style.

So Mr. Corenthalconfined himself to a study of "Cohen" as representing the impact in the newly-adopted homeland; using as his reference material his large collection of relevant 78 rpm records, sheet music, newspaper cuttings, theatrical ephemera and joke books. Then follows an introduction to how a more realistic representation of Jewish life and humour became established in radio and

theatre, even introducing problems of inter-marriage.

Profusely illustrated with reproductions of sheet music covers, joke-book fronts, artistes' photographs. We see the front of "A (my) Yiddische Mama" (of which Sophie Tucker's recording from the 1920's has always been available to this day) and "Bei Mir Bistu Shein" (which has lived on since the Andrews Sisters had their big-selling hit with it in 1937), and record labels.

Ten typical "Cohen" monologs are studied in detail together with record-label illustrations. A discography lists relevant records by Jewish artistes on Jewish topics. (I had expected to see Webber and Fields in there somewhere - but perhaps I am wrong!) There is a 'motion-picture' check-list up to 1940. The final page (108) is humorous too and shows that Michael Corenthal has the right attitude for the task he set himself.. but I'll not spoil it for you!

It is a truism that popular songs and entertainment reflect contemporary life. The development of Cohen from an immigrant using the telephone to, say, Jack Benny or Barbra Streisand, supports the theory. I found this pioneering work most interesting and congratulate the author on the courage he has had in publishing his own book which I hope you will buy to add to your library of books on gramophone-related topics. It is excellently produced and I'm sure you will find it a useful reference, as well as extending your overall understanding and appreciation of the genre.



William De Wolf Hopper

Dr. Owen Davies of Ystrad Mynach wrote in (quite a time ago we confess) asking could we tell him something about De Wolf Hopper. We knew him only from his famous recording "Casey at the Bat", from a 1906 Victor record, about which Jim Walsh wrote in 1971 in 'Hobbies' as part of his excellent series dealing with recordings of songs, etc. about Baseball.

Going through my reference books, I found De Wolf Hopper mentioned variously in Gerald Bordman's "American Musical Theatre" (published Oxford University Press, 1978). A list of the shows in which he starred begins with "Castles in the Air" of 1890. The text of the book shows him in "The Blackbird" as Colonel Raymond Darcy which opened at the Theatre Comique (New York) in August, 1882. De Wolf Hopper wrote an autobiography and speaking of this period said that Broadway managements sometimes maintained a production on Broadway at a loss in order to gain prestige for the piece, knowing that

As a corollary to the foregoing. . . .

Many of the Jewish immigrants came from Tsarist Russia (which also included Poland up to 1918) who were of course well-versed in Yiddish and Hebrew. . . some may even have come from the German-speaking areas in Russia. Prior to World War I, Fred Gaisberg and his colleagues recorded masses of Jewish / Yiddish material in Warsaw, Lemberg (Lwow, Lvov), etc., including extracts from plays, musical shows and other secular pieces. Michael Corenthal's book has set me wondering how this material compares (or does not) with what was presented on stage and record in the Jewish idiom in U S A. The master-metals of the original recordings from Russia were kept for a very long time. Were any actually issued in U S A on Victor? We know that Cantor Sirota's recordings were issued all round the world. A further thought, . . . In Britain we had records of secular nature by such as Max Gusofsky which I have never seen or heard... Does this relate to Mr. Corenthal's thesis? I am sure that a study of Jewish / Yiddish / Hebraic records worldwide to, say, 1920, is long overdue - together with an international discography. I could make suggestions on coverage, layout, etc. It is not my work - I am not Jewish - but it could make a wonderful Ph.D. thesis for someone. "Cohen on the Telephone" costs \$12, and is available from Yesterday's Memories Book Shop, 5406, West Center Street, Milwaukee, Wisconsin 53210, U S A.

DE WOLF HOPPER

a profit would be made during the subsequent tour of the States, within three months.

Through the 1880's and 1890's we see De Wolf Hopper in a variety of works, such as 'The Black Hussar' (the New York version of Millöcker's 'Der Feldprediger'). In 1895 he was as "an elderly gentleman of gallant proclivities" in 'Chatter' (Millöcker's 'Die Naherin').

In a passing reference, Mr. Bordman speaks of Hopper as an 'overwhelming hulk of a man' which matches the stentorian tones of his 'Casey' monologue. He was born William De Wolf Hopper in New York City on 30th. March, 1858, and never got past High School, making his debut as an actor in 1879. His height precluded him from 'straight' theatrical companies for he seemed to embarrass the other actors, but his fine basso voice was an asset to the musical stage. Increasingly adroit performances in shows such as 'The Begum' and 'The lady or the tiger?' speedily consolidated his reputation.

In the 'Castles in the air' with music by Gustave Kerker, most of Hopper's laughs came from his broad clowning in scenes which had little to do with the plot. One was a pantomime billiard match played without cues, table or balls. Apparently the plot needed someone like Hopper to save it. Elsewhere Mr. Bordman refers to him as a 'great clown'.

The 20th. April, 1896, 'El Capitan' opened on Broadway. The music was by Sousa and De Wolf Hopper played the lead and was the producer. It gave him his greatest stage success. The show afterwards toured continuously for four years (with and without Hopper).

By the 1897 - 1898 season (noted for the appearance of 'The Belle of New York') The De Wolf Hopper Opera Company was in existence, and Sousa with writer Charles Klein, provided that Company with another great success, 'The Charlatan'. In its tour around U S A it broke many financial records, grossing more than \$10, 000 a week in Washington, Baltimore and Boston.

The great comedians Weber and Fields had a long line of highly successful burlesques on Broadway in which great stars appeared. Their 1900 show included Fay Templeton, Lillian Russell, David Warfield and De Wolf Hopper and
(continued on page 1979)

"THE LETTER"

Judy Garland with John Ireland and Gordon Jenkins Orchestra

Gordon Jenkins wrote this musical story for Judy Garland - his own original songs aptly fitting the story. Originally recorded 1959.

'He' and 'She' had had a wonderful romance and had separated over a silly but final quarrel, which both very much regretted. Eventually He writes a letter reflecting upon their wonderful affair and all the things they had done together. He ends hoping that they can be reconciled and begin all over again.

John Ireland speaks 'His' lines of the letter, Judy Garland speaks 'Hers' and sings all the songs, with sometimes the able assistance of The Ralph Brewster Singers. Charley LaVere sings a spurious blues, supposedly in the famous Nick's café which featured jazzbands.

Parts of the songs are narrative, some are pure songs of emotion or description.

The musical pieces are titled, Beautiful Trouble, Love in the Village Charley's Blues, The worst kind of man, That's all there is - there isn't any more, Love in Central Park, The red balloon, The fight, At the stroke of midnight, Come back.

Being part of a whole, these pieces are not the type that the proverbial errand boy whistles as he goes on his way, but most would stand a separate 'concert' performance, just as an operatic/oratorio aria will be enjoyed for its own sake at a concert.

This musical story relates to ordinary people and everyday emotions. Judy Garland pours herself into this 'work' - especially the last song 'Come Back', whose haunting strain has been heard in the background in places during the story. This work grown on me the more I've listened. I especially like the 'Central Park/Red Ballon' section with its choral and string section. Oh, a truism in the spoken word is "a park loves a lonely man". Who has not observed/met a lonely person in a park, "borrowing a part of other people's lives"?

You'll enjoy Judy Garland in this very different role.

Capitol (numbered EG 260602 in Britain - but may be 156550 1 in Europe)

BIX BEIDERBECKE The Studio Groups 1927.

I first heard these as 78 rpm records around 1940. I thought them good jazz then, and over the years my opinion has never changed. One has read all manner of praise, disparaging remarks, objective criticism, disbelief and so on. Right from the time of Shakespeare, individuals of all races have stood out above their contemporaries. Bix Beiderbecke was one of them and his idiosyncratic life style was symptomatic of such a person. Those accompanying him in the Frank Trumbauer-led groups were by no means rubbish, having played in such bands as those of Paul Whiteman, Ben Selvin Sam Lanin, Jean Goldkette and others of similar quality.

These recordings with small studio groups afford us a fine opportunity to hear Bix clearly outside some of the big bands named above which provided his daily bread, wherein he had only "solo spots" good as they were. In these small groups we hear him breathe life into some rather 'ordinary' tunes. Unlike some jazz players today, his improvisations never strayed too far from the melodic line or theme.

Bix Beiderbecke also played piano. As one hears in 'In a mist' and 'For no reason at all in C' his harmonic thought was advanced for his years and his time causing one to surmise that had he lived a normal life span, he would have produced interesting individual compositions of his own as say, Reginald Forsythe, Alec Wilder; or had he gone into the world of big bands

Many of these recording were available in Britain originally on the Parlophone labels - some in short-lived series. There have been various hodge-podge reissues of Bix Beiderbecke's work. We hope that the present directors of the EMI Retrospect and Golden Age, etc. reissue series of Lps will issue all four of the old 'World Records' devoted to Bix Beiderbecke to enable collectors to have again available the comprehensive study of this young man's important contribution. Even if this never happens, you have here splendid examples of Bix's work.

Also included are the beautifully consomate 'Singing the Blues', joyous 'Riverboat Shuffle', 'Humpty Dumpty' which includes a rather introspective Joe Venuti on violin, and a trio of Trumbauer saxophone, Eddie Lang, guitar and Beiderbecke, mostly piano in 'Wringin' and 'Twistin'.

EMI World Records EG 26 0527 1 (also available as tape)

The Great British Dance Bands play JEROME KERN
a Centenary Record

Here we have twenty of Jerome Kern's best known compositions, from 1926. He had written some good tunes before that too.

We begin with '01! Man River' and 'Can't help lovin' dat amn' from 'Showboat' - one of the most tuneful and lasting, musically, of all the great shows, then progress through the years through the confidential 'I've told ev'ry little star', the reflective 'Smoke gets in your eyes' from 'Roberta', the lively 'Pick yourself up'. Denny Dennis sings 'The way you look tonight', 'A fine romance', 'The folks who live on the hill'. It is unfortunately Mr. Dennis was likened to Bing Crosby, which tended to cloud the view of his own original interpretations as we hear. Barry Gray, sadly drowned during World War II gives a tender version of 'Can I forget you?'. Dorothy Carless, one of my favourites, sings a meaningful version of 'All the things you are'. The selection ends with 'All through the day' from the film 'Centennial Summer' which was not released until after Jerome Kern's death.

Sally Douglas sings it with Gerald's orchestra in a very sincere and interesting arrangement which we suppose scored by Sidney Bright.

The interpretations over the years are typical of the 'prevailing styles by such bands as Jack Hylton, Henry Hall, Carroll Gibbons, Lew Stone, Harry Roy, Roy Fox, Gerald and Eric Winstone. At a distance of 40 years it has been possible to select examples which reveal Jerome Kern's art at its best. Although the time span on this Lp is itself twenty years, thus taking us back sixty years chronologically, at no time do we feel that Kern was "dated". I feel the same about some of his even earlier tunes. This therefore is the sign of greatness, as you can prove for yourself.

EMI World Records EG 26 04411 (also available as tape cassette)

HUTCH (Moonlight Cocktail)

One wonders why the reissue programmes have been rather slow in coming to Hutch, who was enormously popular during his lifetime, as I saw at various music-halls (or variety). His first test record for HMV was in 1927, but it was unissued. Perhaps the test survives in some dusty corner. In 1929 his recording career proper began with Parlophone, although he had previously made some duet recordings with Opal Cooper for the short-lived Vocalion label (which your Editor still seeks).

An excellent potted biography is given in the sleeve notes by Hugh Palmer, (but I wish he had insisted that composer credits were given on the sleeve too, for it is a pest to use a magnifying glass to read them on the record label. That fault I presume lies with the "sleeve" department, yet is an insult to the composers.)

Back to Mr. Hutchinson. The twenty songs in this selection are from his later recordings for the H.M.V. "BD" series between September, 1940 and April, 1947, which is the period at which I saw him perform, and also when he appeared in the film 'Happidrome' which was derived from the stage show of the B.B.C. series.

With his impeccable diction, Hutch presented stylish versions of the popular songs of the day to his own excellent and tasteful piano accompaniment. While he did not give a 'concert' version of a song, it was light - yet not crooning. A love song would sound as if being sung just to one person - each listener. Among the songs here, are 'Moonlight Cocktail' (which began life as a quick piano solo 'Ripples of the Nile' by Lucky Roberts) sung in a quietly intimate manner, 'Stardust' has a more bravado style, as does 'Jealousy', the latter assumably to match an apache mood. 'I'll remember April' is duly reflective. 'Don't you know I care' (which I'd forgotten) and 'Confessin' are pleading. As a bonus, Hutch usually includes the verse of the song and not just the chorus repeated.

A highly individual voice which the majority will like.

EMI World Records EG 26 0456 1 (also available on cassette)

LOUIS ARMSTRONG 1926 - 27

Here we have Louis Armstrong as a young man, but already very accomplished in the jazz art. By this time he had his own band playing in the Sunset Café, which is saluted with 'Sunset Café Stomp' in which Louis is joined by vocalist May Alix (of that café's floor show. The "Hot Five" as recorded was not exactly as Louis' regular band at the time but they, and the augmented "Hot Seven" which performs the majority of side two but recorded what is now regarded as Classic Jazz of the simpler 'uncomplicated' style which has lasted virtually 60 years and is still a pleasure to hear. Again, these are recordings I have had myself since the early 1940's. Apart from Louis Armstrong himself, the "stars" include Johnny Dodds, clarinet; Lil (Hardin) Armstrong, piano; Kid Ory, trombone.

One bigger group is included - Louis Armstrong leading Carroll Dickerson's orchestra for 'Chicago Breakdown' composed by Jelly Roll Morton, but never recorded by him. One surprise is 'Twelfth Street Rag' which is played slowly - rather than at the usual jaunty gallop. Johnny Dodds, a jazz clarinetist par excellence contributes a contrast in the old Artie Mathews rag 'Weary Blues' with a very low-register solo.

'Irish Black Bottom' is based on Russell's 'Where the River Shanon Flows', as made famous by John McCormack, but usually, real jazz made little reference to classical or concert music.

So, if you're taste is for small-group jazz already, or if you wish to be introduced to some outstanding lasting examples of it, this Lp is recommended for you. (Formerly available in old World Records series)

EMI World Records EG 26 0458 1 (also on cassette)

NOTABLE NOBLE

This Lp was formerly available in the old World Records series, but came just as that series was ending, so you may be unaware of it. It reissues 16 tunes recorded by Ray Noble bands from 1929 to just prior to his departure to U.S.A. in 1934. None has a vocal refrain by Al Bowlly, but we are excellently served by Eve Becke, Jack Plant, Sam Browne and The Three Ginns - a singing group who also existed as entertainers in their own right. As a sort of warning - be prepared to hear men singing vocals which should really belong to women, the latter not being too common as vocalists with bands in the late 1920's although, of course, there were fine lady singers on stage and in clubs as solo entertainers.

Thus, 'South Sea Rose' is sung subjectively by Sam Browne. 'You've got to be Modernistic' leans slightly towards its title. Most of the varying groups comprising Noble's studio bands for these recordings

1968

are led by the trumpet duo of Max Goldberg and Lloyd Shakespeare, who impart a crisp drive, assisted by a crisp rhythm of Bill Harty's drums.

Typical comedy numbers are provided by "Eddie and Rex" singing 'It ain't no fault of mine' with its puns and 'Tan-tan-tivvy tally ho'. Various members of the band sing the comic choruses of 'Chewing Gum'. Noël Coward's 'Mad about the boy' receives a very interesting 'symphonic' arrangement. But, oh dear me, I don't approve of the 'rhythmic arrangement' of the 'Blue Danube'. In lagorous tempo we have suitable voicing for 'Try a little tenderness'. Perhaps predictably, 'The sun is round the corner' has a very bright (though non-vocal) version.

Overall, this is a very bright and crisp-sounding reissue living up to its title. A good cross-section of Ray Noble's work in Britain.

EMI World Records EQ 26 0459 1 (also on cassette)

FOR ME AND MY GIRL

This is where we bend the rules a little for this is a right up-to-date 1985 recording of the cast which is playing at The Adelphi theatre in The Strand, London right now. (For the super-historical among you, right behind the 'Adelphi' at 31 Maiden Lane is where the infant Gramophone Company began in 1898 - and just a few doors along is still Rule's Restaurant whose waitress and patrons formed the Company's first recording artistes).

'For Me and My Girl' is appropriate to our pages - having begun life at the Victoria Palace (still there) in 1937 and surprised everyone with a run of 1646 performances. In the meanwhile, the music has been heard on radio and TV - and amateur companies have revived the show all round the country.

In the present cast are Robert Lindsay, Frank Thornton, Robert Longden, Susannah Fellows, Emma Thompson, Ursula Smith. We hear them singing in this jolly production. It is a delight to have Noël Gay's music back with us in this modern LP - sounding as it should sound.

But . . . interpolated now are 'Leaning on a lamp post' written by Gay for George Formby's film 'Feather Your Nest' and 'The Sun has got his hat on'. I can't quickly trace what this was written for, but it fits in excellently now sung by Robert Longden and the Ensemble, dating originally from 1932. Also included is 'Love makes the world go round', led here by Robert Lindsay and Frank Thornton.

The music is completely re-orchestrated for an eighteen-piece orchestra which fits the mood perfectly, and despite its size is unobtrusive. It accompanies - not competes with, as often happens elsewhere today. This is the first complete recording of the show, the present run having opened on 12th. February. I'm sure you'll enjoy this.

EMI Columbia EJ 24 0301 1 (also available on cassette)

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CAPITOL

In Britain, EMI, owner of the CAPITOL label, has begun reissuing Lps from the 1950's and 1960's, in a series titled 'Capitol Classics'. Time flies so quickly doesn't it? Yesterday I attended a party for my nephew's 30th. birthday - the age of some of these Capitol recordings, and I still consider them to be "recent" when they're a whole generation ago.

Worse still, timewise, "B.G. in Hi-Fi" (from 1954) includes Benny Goodman's signature tune 'Let's Dance' which I first heard him play via short-wave radio in around 1937/38. The personnel playing on this Capitol is different, yet it is wonderful to hear this tune again in hi-fi sounding musically about the same. This 1954 band does not exactly "re-create" the 1930's and 40's tunes, but keeping close to the originals breathes new life into them. So, your toe will be tapping to 'Jumpin' at the Woodside', 'Stompin' at the Savoy', 'Big John's Special' and 'Air Mail Special'. Besides the big band numbers we have Benny in a trio for 'What can I say after I say I'm sorry', there is a sextet for 'Get Happy' and quintet for 'Rock Rimon' and 'You're a sweetheart', the latter being especially good. Here we have "traditional" Benny Goodman in clear, clean sound. (EMI Capitol ED 26 0426 1, & also cassette).

If you have confined yourself to 78rpm discs, you will hardly know the name Les Brown for his discs of that speed were scarcely sold here. His 'Band of Renown' was important in USA and he it was who helped his vocaliste Doris Day along the road to fame. EMI Capitol ED 26 0413 1, features Les Brown & his Band of Renown in 'Dance to South Pacific'.

These are all arranged in strict dance tempos, featuring the songs from the now-perennial show "South Pacific" by Rodgers and Hammerstein. Recorded in stereo in 1958 they are in a big-band style of that period which keeps very close to the melody of the originals. There are no vocal refrains. The arrangements are mostly by Les Brown, Sonny Burke, and Frank Comstock. Most of the tunes are in medium foxtrot tempo, but 'Bali Ha'i' is a rumba and 'This nearly was mine' is a waltz; the former featuring some interesting flute playing.

It is interesting to compare the style of, say, Ray Noble, with these arrangements. Here we have no violins and the trumpets and trombones tend to play in sections rather than individuals. The size of the band is bigger too, having in the section work a trumpet playing in higher register. This is EMI Capitol ED 26 0413 1 (also available as cassette)

From 1955 come the Billy May orchestra with a collection called 'Billy May's Bacchanalia'. Billy May was then of the new generation who had risen to fame with his arrangements for the big bands which were then going in to decline. One of his "tricks" at that time was making the

saxophone section "swoop" in harmony. It was an extension of an effect used occasionally by the late-Jimmie Lunceford's band up to twenty years previously. In fact, my ears detect a leaning to Lunceford's sax-section voicing in many places. Again it is a big band with very crisp and precise playing and 'attack'.

The title 'Bacchanalia' wrongly suggests that every tune is played at some frenzied pace. But not so. We have the langorous 'Cocktails for two', which surprisingly was first played at the 'Cotton Club', by Duke Ellington. 'Makin' Whoopee' is a lazy slow foxtrot, as is 'Let's put out the lights & go to sleep' (as you would expect), while really slow is 'Accent on Youth'. Such slow playing is a test of a big band for accuracy of playing and tempo and the Billy May band proves itself.

Other tunes include a salute to Fred Astaire and Ginger Rogers - 'Pick Yourself Up', 'Cheek to Cheek', 'Top hat, white tie and tails'. Appropriate to the title of the collection is 'Little Brown Jug'. This is EMI Capitol ED 26 0420 1 (also on cassette).

Trumpeter Ray Anthony is one who rose to join the post-World War II generation of band leaders. This record from 1961, 'Dream Dancing Medley' is a sequel to two previous great successes, 'Ray Anthony plays for Dream Dancing' and 'More Dream Dancing'. The 'Medley' is just that, each side of the record being a continuous selection of music played in a very relaxed dreamy style. In total there are 30 tunes ranging from the 1920's to the 1940's - all played by "everyone" on 78 rpm discs.

At times Ray Anthony's trumpet is heard leading the orchestra, but it is mostly submerged in the trumpet-section. It is all very gentle and subdued, with the reeds playing in unison in that timbre and voicing most closely associated with Glenn Miller. This is just what one needs when some quiet melodious music is required. I hesitate to say 'for background music' for I do not wish to relegate it to that indistinguishable type of featureless musical-wallpaper of waiting-lounges, supermarkets et alia. There is more to Ray Anthony than that, in his pleasant well-selected collection. It's all very pleasant.

EMI Capitol ED 26 0431 1 (also available on cassette)

Somehow we missed the introduction of this Capitol re-issue series last year which now comprises numerous Lps by Frank Sinatra, Peggy Lee, Julie London, Dinah Shore, Vic Damone, June Christy, Nancy Wilson, Nelson Riddle, Kay Starr and Judy Garland, etc. The series retails at around £2.99 which is a bargain in any language!

+ + + + + JONZO

Collecting A L L of Bing Crosby's 78rpm recordings under his own name and as a vocalist with others' bands has been completed by a limited number of collectors. Then, there are others like me who have bought any we have seen around in junkshops and auctions, etc. With the advent of Lp records, there have been reissues of Bing's 78 rpm recordings - but in an extremely casual way to say the least, some songs being presented many times over, and some never; very often poorly transferred or with echo.

Now this is to be rectified. JONZO records has launched a systematic gigantic reissue programme that will need 35 Lps to reissue A L L of Bing Crosby's output 1926 to 1940. This can only be a labour of love and it is one which I greatly applaud for it will present posterity with a complete reference of this important and influential artist (whether you liked his singing or not you must accept that fact) who did provide very much pleasure to millions of people worldwide. Equally important - this reissue programme will bring pleasure to many of us here and now. Some of Bing's recordings as a vocalist with various bands are rare. They were of just passing tunes of the day soon to be replaced by the next, but in retrospect were very tuneful and enjoyable listening still, especially as Bing Crosby, even when merely listed as 'vocal refrain', had the great fortune to always work with some of the very best bands - Paul Whiteman, Gus Arnheim, Sam Lanin, Jimmie Grier, Jimmy Dorsey, etc. and latterly John Scott Trotter.

The first two volumes are available commencing with the recording with Don Clark's Orchestra of 18th. October, 1926, 'I've got the girl' in which he sings duet with Al Rinker. After that we hear him mostly as one of The Rhythm Boys, but in Vol. 1 he is soloist in 'Muddy Water', then in Vol. 2 he has 'Mary' and 'Ol' Man River' to himself.

Apart from the first tune, these are all with Paul Whitemen. In fact, we are told that the first 9 volumes cover the Paul Whiteman period. While Bing Crosby was very busy recording with Whiteman, he was not the only vocalist, indicating that Paul Whiteman was an extremely man in the recording studio. Justifiably, for it was a good orchestra with first rate musicians and arrangements.

You have perceived that I approve most highly of this Jonzo project - but a very important bonus is the excellent quality of the transfers from the originals by John R. T. Davies; among the very best we've heard for any type of music. Jonzo records will be limited editions available from 'specialist' dealers, or direct from Jonzo Records, 18 Greer Road, Harrow Weald, Middlesex HA3 6JF, price £5.75 plus postage.

+ + + + + CUDDLE UP A LITTLE CLOSER

This was a surprise in many ways. This is a presentation of 'conversational duets' such as were sung by Ada Jones and her friends on Edison cylinders. We had not expected anyone to recreate this type entertainment. Then we had not expected that one of the duetists would be Milford Fargo (tenor), the notable collector of Ada Jones recordings, who is also

1970

Star Trail'. You will all recognise 'Jim Crack Corn', made famous later, universally, by Burl Ives, though as the song is 'traditional' it had been alive for a very long time previously.

In more 'popular' vein are 'Put on your old grey bonnet', 'Little Annie Rooney' and 'Dear old Girl', 'Hills of Kentucky'. There were comedy songs as well.

Being from 1934 / 35 (we believe from 'transcriptions') these recordings are not hi-fi, but with modern playing equipment are easily enjoyed by casual listeners as well as enthusiasts in this field of entertainment. Cattle LP 56 - available from Reimar Binge, Mönchstockheim, Rosenstrasse 12., 8722 Sulzheim, Germany.

FROM NATIONAL FONO THEKE TO ARCHIVE
OF SOUND & VISION

25 th. Anniversary.

This record is released to celebrate the 25th anniversary of the Swedish National Archive for Sound Recordings, and to note that it is now an archive for pictures and anything visibly connected with entertainment.

It appears that every one of the 21 selections on this LP is taken from test pressings. The companies involved are G & T, Gramophone Co., Odeon, Sonora, Cupol, and Pirate.

From 1905, 1911, and 1914, respectively we hear Agnes Janson, Anders de Wahl and Karin Branzell - (G & T and Gramophone).

Odeon records bring us Lili Ziedner in 1929, accompanied by piano with Zigeunerlied by Robert Stolz. Thor Modeen sings 'Då blir det solskens, 1930 brings us Ivan Hedqvist with a recitation 'Renässans', Elis Ellis sings 'Skicka mig rosor från Steiermark', and the internationally famous opera singer Martin Öhmann with a song 'Ro, ro Ögonsten'.

1935 has a typical Swedish dance orchestra playing 'Vårlek' - using banjo accordion, saxophone and violins, in a quick waltz. Also from Sonora is Folke Andersson who was known in opera and musical comedy, singing a waltz song very pleasantly, 'Det Finns ingen stad som Stockholm'.

A 1938 recording from Odeon brings us three short advertisements for the film 'Milly, Maria och jag' featuring Marguerite Viby.

Side two continues giving a cross-section of Swedish entertainment - mostly light, for that is where a national characteristic is always evident. We have songs straight, dance music type and so on. Although I can pick out only a very few Swedish words, Sven Olof Sanberg's song 'På Dansbanan' sounds amusing with his verbal imitation of a dance band. The Swedish Lifeguards Band demonstrate their high quality in 'Finska Rytteriets March'. The expert accordionist Carl Jularbo & his Quartet play 'Gammal Hagastuff'. (I was very impressed with this group in 1952, when in Stockholm, so brought home a couple of 45rpm Cupol records with me - and this is a test from that same make.) Sven Arefeldts accordion band plays in French style while Karin Juel sings in French 'Une femme, un accordéon, un caboulot'. Swedish accordions and style of playing are different - as perhaps you know.

The remaining "tracks" show us that Sweden had some fine 'big bands', such as Seymour Österwall. The record ends with the jazz-oriented group Kustbandet playing 'Washboard Wiggles' in the style of the American Tiny Parham band.

An extremely interesting cross-section of Swedish entertainment, even if you do not know a word of the language. All selections are excellently transferred from originals, and the very informative notes, dates, etc are by Björn Englund. You would find this more interesting than you might at first sight expect - especially if you are interested in the development of recording and entertainment.

Albophone ALP 84103

Available from Arkivet för ljud & bild, Box 7371, Stockholm 10391.

MERRITT SOUND RECORDINGS

This producer specialises in reissues from 78rpm discs and cylinders on tape cassettes.

BANJO RARITIES

This is a programme of recordings selected and re-recorded by Elias Kaufman, the noted banjo historian and co-editor of the American Banjo Fraternity magazine 'The Five Stringer', who also wrote the excellent discographical notes and detailed general notes on the artistes, styles, etc.

The earliest recording is a London-made Berliner of 10th. May, 1899, by Clark and Rays. Clark was Clark H. Jones, and American who had come to Britain in 1896. Here, with Reys Jungmann, they play 'Old Folks at home' for what must be one of the earliest banjo recordings.

Harry Reser contributes two tunes, 'The clock and the banjo' (with piano) and 'Turkey in the straw' unaccompanied, which show his virtuosity. Also from U S A we hear Ernie Anderson playing Arndt's 'Nola', which we are told was written for Fred van Eps. Anderson achieves a very fine tone. 'Nifty Notes' is played by its composer Bill Bowen. The well-known Eddy Peabody plays a selection of Irish tunes and then an absolute tour de force with 'Rhapsody in Blue' (unaccompanied).

G. Vicari recorded 'Vispa Bambina' polka, in Italy and Michael Danzi 'Go, Go' in Berlin.

All of the other contributions come from London. While there were no doubt a similar percentage of banjo enthusiasts in U S A, the British companies issued more banjo records. We hear from Joe Brannelly and Len Fillis, better known as members of dance bands than as soloists, the Mitchell Brothers, Joe and Al Fanton, Eugene Earle, Burt Earle (off centre-start Pathé), Emile Grimshaw's Banjo Quartet, Raymonde & his Band o' Banjos.

The Grimshaw Quartet produces a bigger sound than expected and it is a surprise to learn that it included Ivor Mairants later known as a guitarist in dance band, jazz, and soloist performances. Raymonde's group sound almost exactly the same as that of Troise.

This compilation is a "must" for banjo enthusiasts. Playing time 58mins

MORAN AND MACK - "The Two Black Crows".

This cassette contains all of the commercially - issued recordings by George Moran and Charles Mack, with a spoken narration. These two had funny routines which were delivered in a very relaxed manner, one being 'foolish' to the others 'straight'. Included is the 12-inch Victor having the piano accompaniment by Lucky Roberts. The other accompanists are unnamed. An excellent souvenir of two individual comedians.

SNAPPY EDISON RECORDS

This is a compilation of lively foxtrots by sixteen different bands culled from Edison Diamond Discs. These could be described as hot dance tunes.

If you are not an Edisonite, you might be unfamiliar with the band names if you are European. But any American or Canadian reader familiar with dance music of the 1920's will recognise them. The "numbers" here live up to the title.

The majority of them are acoustical recordings, but the Edison system provided fine quality of recording, of which Merritt Malvern has made excellent transfers.

We hear the Tennessee Happy Boys, Oreste, Fry's, Bud Lincoln's orchestras The Congo Four, Atlantic Dance Orchestra, Polla's Bohemians, B. A. Rolfe, Red & Miff's Stompers, Joseph Samuels, Green Brothers, Golden Gate Orch., Georgia Melodians, Lopez & Hamilton, Lou Chih "Friscoe" and Winegar's Pennsylvania Boys.

We have tunes like By the light of the stars, Everything's Peaches down in Georgia, Camel Walk, Sugar Plum, Give me today, Hurricane, Wait till you see my gal, Dixie Land, Chicken Walk, Since my best gal turned me down. Just right for the dance band enthusiast.

These are all available at \$10 each (U S funds) from Merritt Sound Recording, 223 Grimsby Road, Buffalo, N Y 14223, U S A.

THE B B C WIRELESS MILITARY BAND

The International Military Band Society has recently produced two LP records of transfers from 78 rpm recordings. The second issue, No. IMMS 102 has been devoted entirely to that excellent combination, the B B C Wireless Military Band, recorded under its first conductor, B. Walton O'Donnell. The transfers have been made from six 10ins diameter, and seven 12 ins sides originally recorded between 1929 and 1933 by the Columbia Graphophone Co., Ltd., the later recordings made when Columbia had become a constituent of E.M.I., Ltd..

The front of the record cover shows the band, comprised of 37 players, broadcasting from a B B C studio, while the reverse has a picture of the three brothers O'Donnell (all as service uniformed conductors), a survey of military band music and a short history of the B B C Band. These notes give much very interesting information concluding with some apt remarks about the music presented on the disc. -

Side A. Soldiers in the Park (Monckton), Overture to 'Mireille' (Gounod) Lynwood March (J. Ord-Hume), Dance of the tumbler, 'Snow Maiden' (Rimsky-Korsakov), Le Reve Passe, marche (Krier, Helmer), Slavonic Rhapsody No.1 (Friedmann).

Side B. Soldiers of the Queen (L. Stuart), 'Faust' Ballet music (Gounod), Prairie Flower March (J. O. Hume), March of the Dwarfs, 'Lyric Suite' (Grieg), Overture to 'Tancredi' (Rossini).

A small criticism about the matrix numbers as printed in the notes is that the "C" or "W" prefix, usually given when noting Columbia matrices, have been omitted and thereby one is left wondering whether the recordings were made by the Western Electric of Columbia's own (Blumlein) system. As a matter of fact all the AX prefixed matrices were Western Electric except for the 'Faust' music, which were CAX - Columbia recorded. On the other hand, all the 10-ins sides, "A" prefixed were made by Columbia's system except for the 'Mireille' Overture, which should be "WA" for Western Electric, and for which the wrong date has been given for it was recorded on 19th. June, 1931, and is not from 1933.

The two brass band marches by J. Ord-Hume, were arranged for recording by Charles Leggett (which information was unavailable from the 78 rpm labels nor from the Columbia catalogues).

The B B C Wireless Military Band, composed of some of the most proficient woodwind and brass players within the British Isles, was held by many to be one of the finest military band combinations in the world quite soon after its formation, B. Walton O'Donnell having quickly consolidated the chosen players into an artistic ensemble.

Until listening to this present disc I was not conversant with of this Band but I must say I am delighted with the programme presented here as it brings out all the niceties and aspects of military band music which competent bands are expected to perform. The most rewarding items for my musical palate are the Slavonic Rhapsody, the 'Faust' Ballet music and the Tancredi Overture.

The transfers have been made with quite an 'open' sound and are near to the original 78 rpm sound, which is how I like to have my transfers on to LP. The recording engineer was Lloyd Stickells. The disc is obtainable from - V. Elstow, The International Military Music Society, 14 Butlin Court, Newtown Road, Little Irchester, Wellingborough, Northants NN8 2EE, England. It costs £5. 95 including postage.

Support for this disc will help to promote further transfers of military music from 78 rpm discs. The next is hoped to be devoted to the Band of R.M. Grenadier Guards which celebrates its 300th. Anniversary this year.

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Frank Andrews

HERITAGE IN BRASS Volume 2

JACK MACKINTOSH

Some time ago I brought your attention to the first long-playing record in the new "Heritage in Brass" series which was devoted to transfers of 78 rpm recordings of performances by the St. Hilda Colliery Band.

The second issue in the series was released in February last and comprises 18 selections of solo cornet recordings performed by Jack Mackintosh, regarded in some quarters, as having been Britain's finest cornetist of all time. Those of you who are familiar with the recorded work of such virtuosos as W. Paris Chambers, Bohmír Kryl, Herbert Clarke, et al., will readily recognise that Jack Mackintosh could hold his own in such company.

The original recordings, here presented, were all made by the Columbia Graphophone Co., Ltd. between August, 1928 and June, 1935, the earlier using the Western Electric system and the later examples using Columbia's own Blumlein system, and were issued under the Columbia, Regal or Regal-Zonophone labels.

The transfers have been engineered by John Wadley and Bob Jones and although a modern reprocessing method has been used the whole is not, of course, equal to modern L.P. recording standards. On the other hand neither does the music reproduce like the original 78 rpm discs, so for those who admire the old Western Electric sound the transfer may prove somewhat disappointing. However the virtuosity of the playing is in no way diminished.

The record sleeve gives a full description of the 18 tracks transferred, with month of recording, composers, arrangers, accompanying orchestras and bands with their conductors, much of this information appearing for the first time. The orchestral conductors were Ernest Thorne, James Oliver and Capt. George Miller of the Grenadier Guards, who appeared, originally, simply as "A Military Band".

Included with the record is a well-written and most informative leaflet, with three photographs, providing a résumé of the life, achievements and appointments of Jack Mackintosh, and a little about his father's musical activities.

The playing varies between the brilliantly technical in cadenzas, double octave arpeggios and triple tonguing to that of cantabile and legato in ballad pieces.

The complete programme consists of:-

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|--|---|
| Side 1. 1. I hear you calling me (Marshall) | Side 2. 1. Bird of Love Divine (H Wood) |
| 2. Alpine Echoes (Windsor) | 2. Zelda, caprice (P. Cole) |
| 3. Columbine Caprice (D. Wright) | 3. Sounds from Hudson (H.L. Clarke) |
| 4. Barber of Seville - Una voce poco fa. (Rossini) | 4. Bride of the waves (H.L. Clarke) |
| 5. Facilita (Hartmann) | 5. Mary of Argyle (arr. G. Hawkins) |
| 6. Silver Showers (W. Rimmer) | 6. Fascination (arr. G. Hawkins) |
| 7. Until (Sanderson) | 7. Lucille, caprice (P. Cole) |
| 8. Cleopatra (Damare) | 8. Il Bacio (Arditi) |
| 9. Carnival of Venice (arr. Arban) | 9. Showers of Gold (H.L. Clarke) |

As a show-piece of first-class cornet playing by a master musician, I can thoroughly recommend this record, catalogue number HBLP 7502, promoted by band enthusiasts in north-east England, Messrs C. Round and R. F. Wray. The price, including packaging and postage is £6.50. The earlier St. Hilda Band record costs £5.90, inc. postage & packing, or both may be had for £11.90, from R. F. Wray, 6. Windsor Drive, Cleadon Village, Tyne & Wear SR6 7SY.

Frank Andrews

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JUDY GARLAND at Carnegie Hall, 23rd April, 1961

EMI continues its re-issue programme of earlier LP recordings - which we must face, were made a generation ago!! - even though they are long-playing.

Here we have Judy, who I always think of as 'poor little rich girl' for she was obviously 'used' by many who should have been less callous. Of course, she wanted to succeed and be popular - but there was a high price as we know.

This set of 2-Lps captures and epitomizes Miss Garland's act. We know her voice was not the sweetest and that certain notes 'blast' a bit - so we concentrate on the emotion and performance. It is clear from the first notes

that she is putting her whole self into the evening, recorded in the esteemed Carnegie Hall. Through her songs, too, she seems to be giving the audience a message, so that in 'Stormy Weather' her voices begin to break with emotion - and I feel that it was not just an act. 'Over the rainbow', which she sang thousands of times, seems different as if she were really wishing to get away from it all.

All is not emotional. . . we have vivacious and energetic songs like 'That's Entertainment' and 'Puttin' on the Ritz' which has some very syncopated and rhythmical passages.

So, in this 'set' we have the complete range of Miss Garland's talents, from the gently tender 'You're nearer' to the exuberant 'Trolley Song'. 'Over the Rainbow' is inevitable, but you'll find some lesser-sung songs too. There is plenty of variety in the accompaniment, from quiet piano to double-forte orchestra. 'If love were all' has a very sparse but quite adequate piano.

On another page we mentioned Hedda Hopper. A part of her comment in the 'New York Times' ran, "Judy Garland took a jam-packed crowd in Carnegie Hall in her arms and they hugged her back - never saw the like in my life."

If you would like an excellent cross-section of the grown-up Judy Garland, this is it.

"Judy at Carnegie Hall" = Capitol EM 26 0432 3 = discs
" " EM 260432 5 = cassette

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PEGGY LEE "If you go"

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Miss Lee began her career as a dance band singer - rising to the best of what are now referred to as 'the big bands'. Staying that rigorous course, she developed into a soloist.

This collection is of 'torch songs' sung in a relaxed manner. The accompanying orchestra is directed by Quincy Jones, whose credentials are of the best - as are the arrangements provided. Within the slow rhythms required by Miss Lee for these songs there is variety in the accompaniments with various sections of the orchestra being highlighted.

The original recordings were made in 1961. Among the songs sung are 'As time goes by', 'If you go', 'Say it isn't so', 'I get along without you very well', 'Gypsy Heart', 'Smile'. There are twelve in all....

For my own taste, I prefer these with a slow rumba rhythm; such as 'I get along without you very well' - and the very slow bongo-type beat to 'Smile'.

If gentle torch songs sung in the individual Peggy Lee manner are your pleasure, this is for you - excellently recorded as if she were singing just for you.

(It is obvious that Dave Cavanaugh who wrote the sleeve-notes does not know the difference between a song and a ballad.)

Capitol ED 26 0412 1 (also available on cassette ED 26 0412 4)

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JULIE LONDON "Sophisticated Lady"

This is a re-issue of recordings by the 'Liberty' group of Capitol Records from 1962. Julie London appeared in films as well as being a singer of romantic songs. Several of her older records are reissued.

This is another record for those who like the slower songs. Julie London's style differs from Peggy Lee's although in the same musical genre.

Among her selection are 'When the world was young', 'Where am I to go?' the Duke Ellington composition 'Sophisticated Lady', 'Bewitched', 'If I should lose you'.

For my delight, I should have welcomed greater variety of tempo; most of these being slow. Being critical, in various of the phrasing and timbre of voicing I hear what Miss Carmen McCrae had done before Miss London.

The recording, technically, is excellent. This is "specialist" material - but unfortunately it's not for me, and I hope I do not seem to be biased. I prefer women to sound as if they have some fight in them and not be too acquiescent!

Liberty ED 26 0421 1 (also available on cassette ED 26 0421 4)

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KEELY SMITH "Swingin' Pretty"

I must confess that I had never previously heard Keely Smith. The very first tune on side one is 'It's magic', which reminded me strongly of Dinah Shore's version. There is a similar huskiness in the voice.

But, as the record continued, I feel that Miss Smith's voice has some comparison with June Christy. All this is leavened with her own individuality. The orchestral accompaniments are arranged and conducted by Nelson Riddle, who has provided his great services for other singers, including Frank Sinatra.

Thus we have plenty of rhythmic variety, including different tempi in the same song - like 'You're driving me crazy'. 'There'll never be another you' has a pleasant finger-snapping rhythm. George Gershwin's 'Someone to watch over me' has the usual casual rhythm to begin with then the voice syncopates against the orchestral phrasing. 'What can I say after I say I'm sorry?' swings along with some defiance rather than shame!

1972

We have 'Stormy Weather' in a different interpretation from Judy Garland's, less emotional but still very 'involved'. 'The nearness of you', like most of the songs in the collection, pre-date Miss Smith's professional career, and she interprets it into her own 'age'!

While Judy Garland and Keely Smith are rhythmical singers, with songs from the same era, they are a generation apart - but when you listen both have much to offer. Keely Smith is clearly from 1959 when she recorded this LP. Judy Garland was in the Carnegie Hall two years later, but still singing as if up to twenty years earlier. I recommend Keely Smith as good listening for her era. She has plenty of spirit.

Capitol ED 26 0423 1 (also on cassette ED 26 0423 4)

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K I N G O L I V E R & His Creole Jazz Band

How does one describe a famous building, painting, person, etc. which should be too well known anyway?

There were two early jazzbands on records whose immense status and virtuosity influenced all who came after - The Original Dixieland Jazz Band which began recording in 1917, of white musicians..... and King Oliver's which began recording in 1923, of negro musicians - which we have here.

Both bands played mostly ensemble, with just small intervals left for soloists. As both bands came from New Orleans, their general style initiated what is now termed 'New Orleans Style'.

The collective personnel for King Oliver's band at this period was himself and Louis Armstrong, cornets; Honoré Dutrey, trombone; Johnny Dodds, clarinet; Lillian Hardin, piano; Arthur 'Bud' Scott or Johnny St. Cyr, banjo; Warren 'Baby' Dodds, drums; Charlie Johnson, bass saxophone.

The trombone chiefly plays a fill-in role along the bass line and the clarinet weaves above the double-lead of the two cornetists. King Oliver shows his maturity and ability with mutes, while Louis Armstrong demonstrates that he was already very mature.

The tunes are Snake Rag : My sweet lovin' man : High Society Rag : Sobbin' Blues : Where did you stay last night? : Dippermouth blues : Jazzin' Babies blues : Buddy's Habits : Tears : I ain't gonna tell nobody : Room rent blues : Riverside blues : Sweet baby doll : Workin' man blues : Mabel's dream.

These tunes were all recorded from 22nd June to 26th. October, 1923 for the Okeh company - being in fact all his recordings for that label! They have been well transferred and nobody at all interested in jazz should be without this record.

World Records EG 26 0579 1 (cassette EG 26 0579 4)

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N O Ë L C O W A R D - The Master

Fortunately, this Master recorded substantially so that we are able to fortune in the nostalgia of his songs, or if more objective, enjoy the wit and occasional cynicism of the lyrics - and always the melody in the tunes.

The first record in this two-Lp set also features Gertrude Lawrence largely as well as Coward himself. Spoken scenes and musical are included are included in 'Private Lives' and 'Tonight at Eight'. 'Pacific 1860' includes 'His Excellency Regrets' when he wishes he could give the real reason for his inability to attend a function, and Uncle Henry who went to the Pacific Islands to be a missionary but who abandoned it after various witty ruses of the native ladies who successfully presented themselves to him minus their 'Mother Hubbards'.

On record two, all songs but one are sung by Noël Coward, some by other composers. Of them I did not remember, 'It's only you' composed by Carroll Gibbons, who provides the piano accompaniment. Cole Porter is represented by 'You'd be so nice to come home to'. Jerome Kern's music is heard in 'You were so young', 'Just let me look at you' and 'I'm old fashioned'.

Coward sings several of his own compositions, and owing to his manner I still cannot decide whether 'Don't let's be beastly to the Germans' was well or cynically-intended. One remembers the situation early in World War II that led to his 'Could you please oblige us with a Bren-gun?' - very often the Home Guard having no other weapon than an arm-band. Slight fun is poked at the 'Establishment' in 'Imagine the Duchess's feelings'. Two medleys with the Café de Paris Orchestra include ten of his most famous songs.

An enormous surprise comes at the end with 'Peter Pan', from 'Tails Up', is included, sung by Bessie Jones supported by George Baker and Ernest Pike, recorded in 1918. This is delightful, and one assumes that Coward was too little-known then to record. Both he and Ivor Novello each had only one song in the Revue - grudgingly inserted by André Charlot the impresario. The set proves the way in which Coward 'Made them eat out of his hand later'. An excellent reissue for devotees of the musical stage.

World Records EN 26 0065 3 (Cassette EN 26 0065 5)

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The Golden Age of J O H N M c C O R M A C K

A Nation once again : God save Ireland : B... of Wexford : Dear Little Shamrock : Snowy breasted pearl : Green Isle of Erin : Kathleen Mavourneen : Come back to Erin : Killarney : My Dark Rosaleen : Terence's farewell to Kathleen : Foggy Dew : Trottin' to the Fair : Savourneen Deelish : Eileen Aroon.

The Centenary of John McCormack inspired the popular EMI 'label' Golden Age

of - to reissue 16 songs from his early period for Odeon records, some of which he never recorded later in his life. Odeons were good recordings initially, clear and 'forward' being taken by Arthur Brooks or William Ditcham, the recording engineers at Odeon at that time.

Being still young and full of patriotic fervour, McCormack puts his whole being into the songs and really makes them live. Here we have the first signs that he was to mean the words of songs that he performed - for the rest of his life, whether they be simple melodies or involved.

If you are a McCormack fan you will need this record, for not only do we have extreme rarities in such as 'Trottin' to the Fair', and 'The Foggy Dew', but they have been excellently transferred to Lp.

Golden Age (EMI) GX 41 2527 1

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The Golden Age of G R A C I E F I E L D S

'On Stage and Screen'

At the Holborn Empire, 11th. October, 1933.

There's a cabin in the pines : Whiskers and all : The Punch and Judy Show : The Rochdale Hounds : May Morn : Out in the cold, cold, snow : I can't remember : Sally : Stormy Weather.

Film Successes

Fall in follow the band (Sally in our alley) : Happy Ending, My Lucky Day, Heaven will protect an honest girl (This Week of Grace), Sing as we go (Sing as we go), Love is everywhere, Mrs. Binn's twins (Keep Smiling), Danny Boy, Grandfather's Bagpipes, Wish me luck as you wave me goodbye (from film soundtrack 'Shipyard Sally)

Miss Fields was one whose stage career began as a child. By the age of sixteen she had appeared as a solo act in Music Hall, and after playing in a touring review company, became a star overnight in 'Mr. Tower of London' which opened at the Alhambra, Leicester Square in 1922. By the end of the 1920's she had become one of the biggest 'box-office draws' in Britain, appearing in reviews or as a solo act. We are fortunate that the H M V mobile unit recorded an actual performance at the Holborn Empire - affording us audience reaction and her reaction to it. The act was a compilation of songs popular at the time, including a tender 'Punch and Judy show', and extended, amusing, 'Rochdale Hounds', (What a pity that we cannot see the 'business' going on at the time), as well as a gayed version of 'May Morn (Denza) and the

The examples of Miss Fields' film successes contain straight and comic songs including three from a filmsoundtrack. We hear the voice that could at one moment be a coarse parlando in Lancashire accent and then sail right up the musical scale in pleasant soprano tones. Five items included were composed by Harry Parr-Davies who acted as her pianist for several years. Of them 'My Lucky Day' and 'Love is everywhere' are particularly pleasant, and delightfully sung. 'Sing as we go' became a patriotic song and a boost to the morale in the then depressed industrial areas; while 'Wish me luck as you wave me goodbye' took on a more poignant significance during World War II.

Miss Fields is a typically British entertainer, mixing humour and straight song with sincerity, whose warm personality made her 'Our Gracie'. The original records have been remastered by John Wadley, making this cross section of Miss Fields' work a highly desirable souvenir.

Golden Age (EMI) GX 41 2530 1

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The Golden Age of R O Y F O X 1936 - 1938

Roy Fox's records feature impeccable rhythm with band section work in the main with first class arrangements. The 'timbre' of the band differed from others, the violin of Harry Balen being featured both playing straight or obbligato.

Roy Fox at this stage was the resident band at the Kit Kat Club in London. He had come from California in 1930 to lead a band at the Café de Paris playing his muted trumpet and decided to remain in Britain until a bout of ill-health in the Autumn of 1938 made him go to the pleasanter climate of Australia.

The quality of musicianship of his players, added to the arrangements kept him in the top rank of his profession and among the group of dance bands heard regularly in the late night radio broadcasts. During them medleys of tunes were included drawn from past and present.

Of the two brothers Dennis and Eris Pountain (known better under the pseudonyms Denny Dennis and Barry Gray) who were vocalists, I prefer the latter with his lighter voice. Most of the vocals on this record are by Denny Dennis, whose style was modelled on Bing Crosby to a degree with whom he had to bear comparison. Barry Gray is heard to advantage in 'The night is you and you're so beautiful'. It is sad to reflect that poor young man was drowned during World War II. Mary Lee sings numerous, having begun with Roy Fox at the age of 14. Listening to this record we hear her reach 18 with consequent development of style. Barry Gray's vocal for 'Can I forget you?' is deep melancholia. Mary Lee has a jaunty style, as in '50,000,000 robins can't be wrong'!

Other tunes hear in this set are Love is a dancing thing; Play Orchestra play; Let's face the music and dance; South sea island magic; Love and learn; I've got beginner's luck; I've got my love to keep me warm; Things are looking up; Roses in December; You leave me breath-

less; You went to my head; If it rains, who cares?.

The high standard of playing, and arrangements used by the dance bands of the 1930's is exemplified by Roy Fox's band and others of the period whose original recordings are being issued on Lp records nowadays, and which we review in these pages.

These were excellently transferred and remastered by John Wadley.

Golden Age (EMI) GX 41 2528 1

The Golden Age of J O E L O S S

'Let's dance at the make believe ballroom'

Joe Loss was a child prodigy who, fortunately, did not fade to obscurity as so many adults. He formed his first band in 1930 at the age of twenty and still leads one. His first records date from 1934 and were made for Regal-Zonophone and he still has a working arrangement with EMI Records. There are few in the world so continuously active.

The title of this Lp is derived from the Joe Loss signature for some radio programmes. On his success with his recording of 'In the Mood', he changed it to that. This compilation includes tunes from 1934 to 1940. 'Madame - Ah! La Marquise - Ah!' and 'The scene changes' were recorded for H M V, and the remainder were for Regal-Zonophone.

Most of the Joe Loss arrangements are in 'strict tempo' for dancing and tend not to have 'hot' solos, relying on tone colour within the ensemble sound. Even so, most have a vocal refrain, sung chiefly by the ill-fated Chick Henderson who was killed during World War II. A pity because he had clear enunciation and pleasant voice. Other vocalists were Clem Stevens and Betty Dale. Annette Mills sings 'Boomp-a-daisy, which she composed. Adelaide Hall makes a brief appearance in the 'Marquise' song.

Other tunes are 'The Latin Quarter', 'At the woodchoppers ball', 'Little Sir Echo', 'Are you having any fun?', 'Change Partners', 'Sweet Sue, just you', 'Boo-Hoo', 'So Rare', 'Please be kind', 'I'm gonna lock my heart'.

Despite Joe's preference for ensemble playing, there is variety in presentation and type of tune. Unfortunately, we are not given a waltz. However, it is all very enjoyable listening.

Golden Age (EMI) GX 41 2529 1

The Golden Age of S O P H I E T U C K E R

Gracie Fields could only be British..... and Sophie Tucker could only be American although she was born of Jewish parents named Kalish who fled from the Tsar. Her name Tucker is derived from her teenage marriage to Louis Tuck, from whom she ran away to New York seeking fame and fortune. After 'singing for her supper', in 1909 she appeared in the Ziegfeld Follies until she drew more applause than the star performers, Nora Bayes and Eva Tanguay. From then on her own stardom was assured.

In fact, she was only one of several 'greats' at that time, like, Stella Mayhew, Josie Sadler or Anna Chandler, who seem to have retired to family life - and do not seem to have come to Britain. Sophie Tucker went on to develop her own style to advantage as this reissue exemplifies, the songs being culled from 1923 to 1937.

The opening songs, especially the 1923 'Aggravatin' Papa' reminded me of some of the negro songstresses who had the same dominating big-voiced, self-assured style - Bessie Smith, Sara Martin and Ada Brown. Sophie's voice comes out like a trumpet, though in the period later than this selection her performance became more like a monologue with musical accompaniment.

Her first appearance in London was in 1932 at the Hippodrome Theatre; she returned many times until in 1965 she was at the Talk of the Town and also participated in a television memorial tribute to Jack Hylton. She died on 9th. February, 1966. Seven of these tunes were recorded in London. The accompaniment was provided by Al Starita's Piccadilly Players (1928) and Harry Roy's Band (1934), the latter being especially suitable for the mood of 'Louisville Lady'; while the former suits the mood of 'He hadn't up till yesterday'.

Miss Tucker began recording with Edison two-minute cylinders and soon went on to 78 rpm discs, of which her output was much smaller than you would suppose for such a perennial artiste.

Some songs almost became her 'property' - such as 'Some of these days'. Others were written especially for her, like 'No one man is ever going to worry me' and 'Life begins at forty'. We assume that she may have been assumed as the perfect 'presenter' for 'My Yiddische Momme'. Since she first recorded it in June 1828, it has been virtually continuously available in some form. A few years ago I worked out that it is the recording which had been available longer than any other, putting even some of Caruso's into second place.

Ted Shapiro was her accompanist from 1921 till her death and Jack Yellen was also associated with her over many years. 17 original 78 rpm discs are reissued here. A highly recommended reissue excellently transferred by John Wadley.

Golden Age (EMI) GX 41 2533 1

F A T S W A L L E R I N L O N D O N

This Lp reissues some of the recordings of a famous American in Britain during the late-1930's, where he was immensely popular with all types of people who were not solely jazz-lovers. I have met people who have

derived pleasure from his entertainment in differing ways. He was a big man physically, in generosity and humour.

That good humour pervades all of his recordings with jazz groups, some of which develop into hilarious romps. Some tunes are geyed unmercifully, some are fairly orthodox jazz interpretations with the humour arising from Waller's own vocal chorus.

His organ accompaniments to Adelaide Hall complement her melodic line excellently, even though they are not absolutely 'straight'. She sings 'That old feeling' and 'I can't give you anything but love'. Similarly his own songs with self-accompaniment on organ are interesting for he seems to be amusing himself rather than thinking that he was entertaining a larger public.

'Music Maestro please' is the record which was long-banned from broadcasts because Waller calls for some John Haig Whiskey in the middle of it. This and others with his Continental Rhythm, all British, caught infectious gaiety producing some excellent good-humoured jazz. Six of these are included; 'Flat Foot Floogie' being a nonsense song of the day and 'Ain't misbehavin'' a well-tryed vehicle for improvisation for years. Principally heard are George Chisholm, Dave Wilkins and Alfie Kahn and Ian Shepherd.

His London Suite is in six parts, representing how areas of London appealed to Fats Waller. 'Piccadilly' is in a quick 'stride' style. Most of the other sections have reflective strains - Chelsea - Soho - Bond Street - Limehouse - Whitechapel - with well conceived variations upon them. Certain phrases mark them as idiomatic Fats Waller, but there is much of them quite different from what one might expect, being very pleasant light music for solo piano. This work was not issued at the time of recording, and the test pressings were "lost" and ill-used, so sound a little rough of surface. One can only assume that being a little out of the character of Fats Waller as expected at that time, they had to wait until distance of time lets us stand back and wish to see the whole man in perspective.

So this record is an excellent cross-section of Fats Waller's work.

World Records EG 26 0442 1

(also cassette EG 26 0442 4)

R E G I N A L D D I X O N

'The Magic of Reginald Dixon' - Organ favourites from 'Mr Blackpool'

Music for Pleasure DL 41 1060 1

'Reginald Dixon at the WurliTzer organ of the Tower Ballroom, Blackpool-Blackpool Nights.'

E M I EG 26 0478 1

The death, earlier this year at the age of 80, has prompted the EMI group to reissue some of its treasure-chest of Reginald Dixon's recordings. The Music for Pleasure is a double-LP being formerly Columbia SCX 6387 from 1970 recorded at Blackpool and One Up 2186 from 1977 featuring the WurliTzer in the B B C Playhouse Theatre, Manchester. The EMI compilation dates from originals of 1956, 1958 and 1959.

The recordings appear to have all been recorded by a mobile unit by Stuart Eltham. To my mind they lack bass somewhat - which one can add easily. I am not a "listen to the bass" fanatic, and recall that Mr. Dixon used simple bass patterns which these records do not show too well. Otherwise one can close one's eyes and imagine being in the famous Tower Ballroom listening - with the exception there is no human sounds of singing the words or shuffling of feet.

The EMI record is comprised entirely of medleys of popular tunes from all ages from the 'Merry Widow' up to about the mid-1940's. The M.F.P. goes back to Mendelssohn's 'Fingal's Cave' coming forward to the 'Harry Lime Theme' from Orson Welles' great film. It is mostly medleys but tunes like 'The Dream of Olwen', 'The Wistful Waltz', 'Pigalle' have individual treatment.

The Blackpool WurliTzer had its individual voice as we hear on these records and Reginald Dixon made it famous over so many years. I suppose it was his clarity of style with 'uncluttered' arrangements that made him so popular - as well, of course, as being resident in a famous hall in a very popular resort over so long a period.

If you are an organ fan and fan of Reginald Dixon, these records, with their wide range of rhythms (including 'Storm at sea'!!!!) will delight you, especially if you recall, or prefer, the popular tunes of the 1920's and 1930's. (But if you are an extremely ardent fan of Mr. Dixon just check to see if you have these from the first time around.)

V I C T O R S Y L V E S T E R

and his Jive Band World Records EG 26 0580

50th. Anniversary Album of his Ballroom Orchestra & his Jive Band

'Get Rhythm in your feet'. World Records EG 26 0627

If you can recall the 1940's you will remember Victor's Jive Band which was a small "jazzy" group which featured George Chisholm's trombone and Tommy McQuater's trumpet. E. O. Pogson sometimes played both tenor saxophone and clarinet, or when Aubrey Franks played sax, he confined himself to clarinet. The 'jive' renditions are in slightly differing 'jive' speeds - a sort of quickstep rhythm - quite different from Victor's usual ballroom style. They are fine showcase's for the musicians mentioned above, ably supported by a rhythm section of which the mainstay, as with the Ballroom Orchestra, was Ben Edwards on drums. There are twenty

tunes on the 'Jive' album plus four more on the 'Ballroom' album.

It is 50 years since Victor Silvester formed his first ballroom orchestra. The LP of the 'Ballroom' orchestra brings us recordings from 1936 to 1949. It is an album of tunes well-played, simply, intended for dancing to - which fact is usually forgotten by fans of "hot" music who criticise Mr. Silvester without themselves ever attempting to dance. They will no doubt enjoy the 'Jive' band. However, if you enjoy melodies and do not dance, the ballroom orchestra is for you. Whether you criticise or applaud, it is an undeniable fact that Victor! sold more records worldwide than any other dance orchestra.

We are told that he recorded 23 tangos, in the informative notes by Geoff Williams, for which he augmented his orchestra with more violins thus setting a pattern for his 'Silver Strings' and 'strings for dancing'. The tango here is 'Florianopolis'. For the others we have waltzes quicksteps, slow foxtrots, and Lambeth Walk, totalling 20 tunes.

Even if you have some of the many later Long-play recordings which Victor Silvester made, these two can be added to your collection to revive music from the '78' era, being excellently transferred by Chris Ellis. Tony Middleton wrote the very informative notes to the 'Jive' album.

THE INCOMPARABLE GRACIE FIELDS
"AMAZING GRACIE"

A very apt title for an LP reissuing Miss Fields' earlier recordings for H.M.V. 20 "sides" of 78 rpm records dating from 3rd. May, 1928, to 9th. October, 1934. It gives a good representation of Miss Fields' work which included serious song mixed in with pure comedy numbers.

The finer side of her soprano voice is heard in 'My Blue Heaven', Toselli's 'Serenade', 'Reviens' by Harry Fragson, 'Life's Desire', 'Isle of Capri'. During 'Reviens' she interpolates a comedy line about the difficulty of learning French. Her audiences accepted this sort of thing, for she would resume as if nothing had happened.

Among the comedy numbers we have 'Like the big pots do', 'I took my harp to a party', 'In my little bottom drawer' and 'The mocking bird went cuckoo'.

Gracie Fields had some, what I think of as 'in between' songs. One here is the delightful 'The Punch and Judy Show' (long a favourite of mine) and 'Just one more chance'. Gracie's mother is heard in 'Home Sweet Home' which comes in a medley called 'Gracie's Christmas Party'. Inevitably perhaps, the selection here ends with 'Sing as we go' (the studio recording).

If you were allowed to buy only one LP of Gracie Fields, this would be finely representative of her recordings - and of course whole career. The originals have been well-remastered by John Wadley, who must have worked hard, for I know that many come from a very crackly era of H.M.V.

SAVILLE RECORDS SVL SVL 170.

(Saville Records are now a division of Conifer Ltd, Horton Road, West Drayton, Middlesex UB7 8JL.)

KEEP SMILING THROUGH

This collection expresses the feelings and humour of the ordinary people during World War II, in Britain. It was a war which involved everyone, for literally any place was within reach of any enemy bomber and certain foods were rationed right from the start.

These are not the songs which endured to this day, like 'The White Cliffs of Dover', etc. with their calculated optimism, but catchy little apt ditties upon a current situation, which would be dead and gone except to a researcher or a nostalgic look-back, like this record.

Gracie Fields opens with 'Crash, bang! I want to go home', reflecting the first days of 'blackout' when we were unaccustomed to going out in completely blackened streets and had not noted where 'hazards' were likely to harm us. Arthur Riscoe's 'Follow the white line' recalls the miles of white lines which suddenly appeared on the roads to guide us with our restricted car lights - now they are commonplace. Harry Roy reminds me of queues at the greengrocers - with 'When can I have a banana again?' (a wartime scarcity). Stanley Holloway and Doris Hare sing of the child evacuee. George Formby has three - 'Imagine me on the Maginot Line', 'Mr. Wu's and air raid warden now', 'I did what I could with my gas mask'.

'The thing-ummy-bob' sung by Arthur Askey is a song I just did not recall expressing the importance to people who were engaged during the war in producing bits and pieces of engines or mechanical devices for which they could not see an immediate purpose. Actually, it's almost a tongue-twister. In their very sophisticated way The Western Brothers recall 'Lord Haw Haw' - the English-speaking propagandist from Germany. The word 'Zeeseen', which they refer to was the name of a German radio station.

There are other songs too. None is "socially conscious", but genuinely spontaneous and very tuneful. It was previously available on 'World Records' as 'Britain Can Take it', in 1974. Peter Gammond then wrote the appropriate sleeve notes - but as we are now eleven years further away from the war when, mercifully, so many people do not know the experience, Mr. Gammond should have been asked to re-cast them, with perhaps some sort of appendix of explanations for the *raison d'être* of certain things, or is this record intended only for people over 45 years old? Or is it just a Museum - piece? I certainly hope that all of you under 45 will not regard it in that light - there's some good homely humour here.

E M I Golden Age GX 41 2532 1

THE DANCING 20's

THE ANDREWS SISTERS (with Billy May's band) sing some songs from the 1920's which they had not recorded elsewhere during their 'Decca Days'. This LP was originally recorded in 1958, when it was released.

Of course, their style of close-harmony singing was not known in the 1920's, so they had licence to approach the songs from a fresh interpretation.

However, the Andrews Sisters keep very close to the original rhythms and Mr. May's backing music, although tending toward a 'Dixieland' jazz style, is not intrusive and includes a brass bass, and various musical-cliches of the 1920's are sprinkled around.

When I saw 'That Naughty Waltz' included in the programme I wondered what I might hear, but it is very correctly done. 'Last night on the back porch' includes a ukelele prominently in the accompaniment.

The other songs are 'Don't bring Lulu', 'Me too', 'A smile will go a long, long way', 'Barney Google', 'Back in your own backyard', 'Kee your skirts down, Mary Ann', 'The Japanese sandman', 'Show me the way to go home'.

Fans of the Andrews Sisters will find this a welcome addition to the collection. If you like the songs of the 1920's do try this record and I'm sure you'll enjoy it. Even though you wonder as you read this, it is not at all revolutionary! - You can hear every word and you'll soon be singing along.

CAPITOL ED 260417 (also on cassette)

JACK JACKSON & HIS ORCHESTRA
'Things are looking up'

This record by Jack Jackson and his Orchestra features dance music impeccably and rhythmically played more as unison or harmonised section work buoyed along with the lifting rhythm of Tiny Stock, string bass, and Percy Hampton, drums.

There are twenty tunes, all drawn from the year 1934. Although Jack Jackson was a trumpeter as well as leader of the band he did not selfishly steal the limelight, but is heard as an integral part of the band.

The vocal refrains are chiefly sung by Fred Latham, very musically. Some are by Jack Jackson, while Sam Costa makes an appearance for 'Play to me Gypsy'. The surprise comes to hear Alberta Hunter singing 'Soon' and 'A lonely singing fool' and 'What shall I do?'. It is fortunate that this American recorded with out top dance bands during her stay in London. I distinctly recall her broadcasts too. Peggy Cochrane, originally trained as a concert violinist, sings more in the vein of a concert singer than crooner 'Ache in my heart' and 'Kiss me dear' with Jack Jackson. Peggy was or became the wife of Jack Payne. A little out of the ordinary is 'Paint Harmony' which Sam Costa sings, and presumably the delicate muted trumpet chorus is by Jackson himself.

'Now that we are sweethearts again' in which Fred Latham leads a chorus of some of his colleagues in a lyric which in parts is almost a puzzle. 'Ole Faithful' was a 'cowboy' song written in London by Carr & Kennedy, which was immensely popular at the time. We have four songs by Vivian Ellis, from shows, including the delightful 'I'm on a see-saw' sung here by Fred Latham.

You will find from the recordings of this band that it is individual, concentrating upon good arrangements in strict tempo - by no means dull - in a very pleasant way.

SAVILLE RECORDS SVL 173 (Cassette CSVL 173)

DUKE ELLINGTON

'Hot from the Cotton Club'

The 'Cotton Club' film has inspired the re-issue of this material, originating from Okeh and Columbia 78's, was previously part of the old World Records SHB 58 double-album.

Duke Ellington had various 'periods' during the many years of the existence of his band. This Cotton Club period was a very exhilarating one which on the surface sounded very free-wheeling, but as there was always an integral accompaniment to an instrumental soloist, it clearly had been put into pre-arranged plan by 'The Duke'. The saxophone section sound was individual. Actually, each member of the band was an individualist, as one hears in solos and the overall tone of the band playing ensemble. The music was written, or arranged to show this. Actually Duke Ellington never stood still. He was writing right till his death. In my book his was the best of the 'Big Bands' (as they are now often called) because the band had such a variety of styles and arrangements over the years. This may be the reason why it is often avoided by many of today's 'big band' record clubs which seem to confine themselves to music that does not need much thought. (This attitude seems to pervade broadcasters too.)

That is not quite a digression for it helps to put Duke Ellington's role in perspective. Hugh Palmer's interesting sleeve notes help to further that perspective, concentrating upon the Cotton Club years. Mr. Palmer had the difficult task of saying something different upon a very well-known subject, but has done very well in setting out the scene for the uninitiated in a way that the cognoscente will not find fault. As he implies, one must hear, think of, and see in one's mind, the Ellington band at this period as a part of the Cotton Club and its shows and presentations, catering for a white clientele with money to spend, yet having a pre-conceived idea of what Harlem was. When we listen to Duke Ellington's records, here in 1985 as detached music, we must not forget that at the time it could have accompanied a troupe of dancers or some

snake-act!

Whatever it was, it is still exciting music and could only have been born in Harlem. If we wish to be academic, it is as truly American as is the music of Aaron Copland or Charles Ives. It is equally individual.

The pieces in this collection are The Mooche: East St. Louis Toodle-oo: Hot and bothered: Diga Diga Doo: Black Beauty (piano solo): Mood Indigo Rim dem bells: Black and Tan Fantasy: Jungle Jamboree: Big House Blues: Old man blues: Rockin' in rhythm: The blues with a feeling: Misty morning Goin' to town.

World Records EG 26 0567 1 (also on cassette)

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THE ESSENTIAL DUKE ELLINGTON

"All instrumental recordings in chronological order". This is the 3rd. volume in this important series which we introduced to you a few years ago. The present issue covers 29th. December, 1927, to 1st. October, 1928. This starts just after Duke Ellington's induction to the Cotton Club.

This "Essential Duke Ellington" series performs a very special function: In the early years of his career especially, he recorded for various companies. The modern companies inheriting them are still separate, so have re-issued items according to their own legal rights. In some cases there have been 'complete' series, issuing every 'take' at every recording session. This is just the thing for the fanatical fan, but to hear more than one 'take' of a tune sounding virtually identical to each other can bore many, who, nevertheless would welcome some sort of chronological set. It is this latter function that the V J M Records is fulfilling most admirably. Even more creditable, the transfers are done by John Wadley with results surpassing many of the reissues of the past, particularly those of Ace of Clubs and the present MCA, with their added echo. So, on this LP we have originals from Vocalion (Red Hot Band and Doin' the Frog, which are exceedingly rare as 78's), Harmony (Sweet Mama, Stack O'Lee Blues, Bugle Call Rag), Okeh (Take it easy, Harlem Twist, Jubilee Stomp, Diga diga doo, Doin' the new low down, The Mooche), Cameo (Take it easy), Brunswick (Black Beauty), Victor (Black Beauty, Jubilee Stomp, Got everything but you), Brunswick (Yellow Dog blues, Tishomingo blues).

There is not a contradiction in terms . . . Where there are more than one example of a tune it is because they are very different arrangements.

We also have Duke Ellington's first two piano solo recordings - Swampy River and Black Beauty. The latter was dedicated to Florence Mills the dancer and singer who died suddenly, very young, who was a leading member of the 'Shuffle Along' and other Broadway shows.

There are many good tunes played in the reissues here, with 'solos' from many of The Duke's famous musicians of that time.

V J M RECORDS VLP 73

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Here is the place where you have to make the decision. These two LP's overlap timewise. If you just want a selection of Duke Ellington's music at this period, then the World Records compilation is for you. If you eventually wish to have a more complete chronological library, then the V J M set will be for you. Both are very well transferred, so you have no fears in that respect.

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THE GOLDEN AGE OF EVELYN LAYE

It is no wonder that the memory of Evelyn Laye still lingers in the minds of my older theatre-going friends. This collection reissues songs originally recorded for Columbia, HMV and Parlophone, and shows why.

Her first London appearance and recording date from 1918, but in this collection we have 16 songs from the electrical recordings, which is most appropriate to a 'Golden Age of . . .' rather than a more detailed study-though curiosity makes me desire to hear some of the earlier items!

The earliest recording here is from 1928, Jerome Kern's 'Do I do wrong?' from the show 'Blue Eyes', a duet with Geoffrey Gwyther. Romberg's 'New Moon' has three songs; 'Lover come back to me', 'One Kiss' and 'Wanting you', a duet with Howeth Worster. The film 'Princess Charming' also gives us three selections; 'The Princess's Awakening', 'Near and yet so far' and 'Love is a song' from 1934, for which the music was composed by Ray Noble, who conducts the accompanying orchestra. All contain very pleasant light music; the latter especially.

Of the music for the Hammerstein/Romberg 'The night is young', by far the best remembered today is the song 'When I grow to old to dream'. I do not know the plot of the film. It is temporarity irrelevant for this beautiful song is exquisitely sung by Miss Laye with a perfect accompaniment by Carroll Gibbons and his orchestra.

The real test for her voice comes in 'My Nicolo' by Lehar from his 'Pagani'. She acquits herself well over the wide-ranging tune. She also recorded some duets from this show with her 'leading-man' Richard Tauber, which have been re-issued elsewhere. 'Zigeuner' from Noël Coward's 'Bitter Sweet' is also a masterpiece.

The excellent transfers have been made by Chris Ellis. The very informative sleeve notes imply that Miss Laye is still living, and by the most amazing coincidence I have just been called to watch television's 'This is your life' tribute to Elizabeth Welch in which whom should we see but Evelyn Laye. So this very enjoyable re-issue is itself a fine tribute to Miss Laye.

EMI GOLDEN AGE GX 41 2537 1

Nat Gonella, Lew Stone, Ambrose, Jack Payne, Carroll Gibbons

The British Dance Bands were as good as those of any other country - and in some respects better. These provide a big salute to the bands listed above. There are sixteen tunes on each record. All highly recommended.

Ambrose is honoured with a re-issue of his best numbers from 1930-1932. The male vocalist is Sam Browne and the female is Elsie Carlisle, two of the very best in the business. The excellent trumpeter Sylvester Ahola leads the band for several tunes, either muted or open. Ambrose was lucky to have Max Bacon laying a firm foundation with his crisp beat and press-roll. This led to precise playing by the band, in ensemble, section or solo work.

The versatility of the composer Hupfeld is shown by 'When Yuba plays the tuba down in Cuba' (Sam Browne) and 'Let's put out the lights and go to sleep' (Elsie Carlisle). 'Dancing in the dark' has long been a tune I like. Ahola is heard to advantage in 'I don't know why'. Other tunes you will know are 'Stardust', 'Blue Again', 'Bye Bye Blues'. Elsie Carlisle treats us to the satirical 'Please, Mr. Hemingway'.

Perhaps it is just the way I listen, but it seems to me that Ambrose's band was saxophone-oriented as it seems to be in the fore playing with great attack. Except for Ahola's solos, the brass section seems to be more to the background. However, we have a good cross-section of the band's work. This is selected from former World Records SHB 21.

EMI GOLDEN AGE GX 41 2525

Jack Payne's first London job was with a sextet at the Hotel Cecil, in the Strand, now demolished, where the emergent Gramophone Company had its first temporary offices in 1897. In February, he was appointed the leader of the B B C (resident) Dance Orchestra, the studios being just a few hundred yards from the Hotel Cecil. He relinquished this position in March, 1932, to tour the Music Halls, etc. with an orchestra of his own.

This reissue treats us to a selection typical of Jack Payne's output from October, 1928, to October, 1931. Dance bands of those days had to play all types of music, so we hear 'Entrance of the little fauns' that is akin to light orchestral music, and then a hot tune like 'Hot Bricks' a 'Latin tune', 'The Peanut Vendor'. Jack Payne sings several of the vocal choruses himself; 'Lazy Day' being a relaxed tune, while as you would expect, 'Happy Days are here again' is exuberant. In those days 'novelty numbers' were always expected from all bands. Here we have 'Choo-Choo', 'My brother makes the noises for the talkies' (recent inventions in 1931) and 'Fire, Fire, Fire'.

This was a big-sounding band, most of whom could 'double' on more than one instrument. There was a brass-bass. (Formerly World Records SH 143)

EMI GOLDEN AGE GX 41 2525 1

Carroll Gibbons came to Britain in 1924 with Joe Brannelly to join Howard Jacobs' Savoy Boston Orchestra at the Berkeley Hotel. He was 21 years old then. It was not long before he was established in the Savoy Hotel and by 1932 his name was appearing on record labels as leader of the Savoy Orpheans.

Here we have another orchestral tone, of which the selection begins with Gibbons' signature tune 'On the air', sung by Cecile Petrie who became one of the Carlyle Cousins. The tone of this orchestra was quieter. This is heard in the four instrumental tunes on side one, 'Home', 'Tony's Wife', 'With the I swing', 'I double dare you'. You will note the fine arrangements, played by some of the best instrumentalists in the dance world. All of the singers included here very 'English' in their style, having very clear enunciation, Anne Lenner, particularly in 'A Nightin gale sang in Berkeley Square and 'Room 504'. George Melachrino, who later led his own orchestra that set a high standard of light concert music, sings '60 seconds got together'. Of course, we would not be satisfied without hearing Carroll Gibbons' own solo style. This we hear in 'When day is done' and, with his own vocal, 'Let's be sensible'. His voice, in song or speech was unique in the completest meaning of the word. He also sings, with his orchestra, 'I'm gonna get lit up', composed by Hubert Gregg who has written the sleeve note. Some of these were on M F P.

EMI GOLDEN AGE GX 41 2526 1

Lew Stone had taken over the residency at the Monseigneur Restaurant upon the illness of Roy Fox, and by autumn 1934 - 1935 was at a crucial period for having established himself in the top ranks, must maintain it. These originals were for the Regal-Zonophone label. For almost all of side one, the trumpeters were Nat Gonella and Alfie Noakes, both leaders on that instrument, as we hear from them individually, or in the duets of 'Solitude', 'Stay as sweet as you are' and 'Two Trumpet Toot!'. 'Solitude' manages to keep the sentiment of the tune without copying Duke Ellington.

Although Alan Kane was by this time the 'official' singer with the band there were several others who 'sang' the vocal refrain inoffensively in their natural voice. However, Nat Gonella has just the right touch for 'My Old Dog' keeping it maturely reflective rather than 'sob stuff'.

Tiny Winters' high pitched voice was often pressed into service for comedy or lighter numbers, and Alfie Noakes for quicker, less serious items like 'Oh Suzanna, dust of that old pianna'. 'The gentleman doesn't believe . . . presents Lew Stone himself speaking the lyrics supported by a muted band. 'I won't dance' is a fine arrangement. Yet another band with its own individual flair. (This is selected from World Records SH 177/8)

EMI GOLDEN AGE GX 41 2534 1

1976

Nat Gonella came to prominence as a trumpeter with Lew Stone's dance band especially in the 'group within the band'. He left the Stone band to form his Georgians opening at The Empire, Newcastle, on 1st April, 1935, the 50th Anniversary of which, this LP honours, with a selection of Nat's recordings from 1935 to 1941. But, only three tunes were recorded after 1937. All have been excellently transferred by J.R.T.Davies.

So, we have 16 items closely associated with Nat. The record opens with the ebullient 'Nagasaki' from May, 1935. Much slower is 'Confessin''. 'The Toy Trumpet' with its demanding trumpet part is taken 'straight'. 'Caravan', recorded very soon after Duke Ellington's own (composer's) version features Nat chiefly playing with his trumpet muted. Of course, we have some novelty numbers - 'I can't dance I've got ants in my pants' and 'The skeleton in the cupboard'.

The other musicians playing with The Georgians were also first rate. Bob Dryden is a fine rhythm drummer and Harold Hood equally good as rhythm and solo pianist.

In 1940 a trio record was made in Glasgow with Johnny Marks, drums, and Norman Stenfalt, piano, ably supporting Nat Gonella's trumpet and vocal. The solo piano spot sounds 'modern' for its date. The two other 1940's recordings are with a slightly bigger 'New' Georgians.

Nat Gonella had begun by taking Louis Armstrong as his influence, but soon added his own personality, thus his stage show was a mixture of jazz, comedy and straight numbers - to provide an entertaining show in his theatre performances with his 'Georgians', which is what we have here.

EMI GOLDEN AGE GX 41 2536 1

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The Chronological BING CROSBY Volume 3

Here is another in the series which will chronicle all of Bing 78rpm recordings. It must be recognised that this is an enthusiasts' series; words and all, as it were. Fortunately words of any prominence are rare.

This LP covers 12th. January, 1928, to 13th. February, 1928, totalling 14 'tracks'. I had never heard 'Poor Butterfly' in which Bing is heard only among a choral group. 'Mississippi Mud' is heard in its Frank Trumbauer Orchestra's version and Paul Whiteman's. 'From Monday On' is heard as by 'The Rhythm Boys' version and the full Whiteman Orchestral arrangement. 'High Water' is afforded a rather symphonic arrangement, with Bing Crosby giving a solo "concert" vocal performance, rather than crooning. 'Sunshine' is a typical Whiteman dance tune.

We have two unissued items culled from Victor Test pressings.

The legendary Bix Beiderbecke's cornet is heard to advantage in several tunes, in all its fiery exuberance.

The transfers from originals has been excellently done, and with notes by Colin Fugh, 'gatefold' sleeve design by Robin Mukerji and rarely - seen pictures of Bing Crosby, this volume maintains the high standard of the first two volumes reviewed earlier. We understand that volume 4 is imminent.

JONZO - 3

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PAUL ROBESON SINGS

'Ol' Man River' and other favourites, in fact 19 of them, all recorded in Britain. The 'Ol' Man River' included here is taken from a previously 'rejected' Columbia test recording of the London 'Showboat' cast (London) performances. There are a couple of small imperfections which do not detract from the effect of this spirited song with chorus and orchestral accompaniment.

Most of the accompaniments are by light orchestra unobtrusively. 'Shenandoah' is piano, but we are not told by whom. May we assume Lawrence Brown, it's very tasteful. 'Little man, you've had a busy day' from 1934, is very tenderly sung, but not quite as a lullaby - as 'Hush-a-bye-lullaby'. One can imagine him singing to his own little boy. In similar vein is 'So Sky'.

'Carry me back to green pastures' was composed by Harry S. Pepper, very British, but who directed the Kentucky Minstrels, an excellent singing choir in fact. Several of the songs included are of the type eulogising 'The South', written by blacks and whites, but 'A Perfect Day', 'Song of the Volga Boatmen', 'Solitude' or 'All through the night' allow Robeson to detach himself from that connection to show his perfection that matched any other bass. In fact the roundness of his tones surpassed so many.

Paul Robeson recorded so many types of song, that one LP is insufficient, so this reissue has to confine itself to a popular cross-section, which it does very well.

(If you loyally bought reissue LP's over the years you may have some of this release in World Records SH123 or the Boxed Set.)

WORLD RECORDS EG 26 0477 1

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JEROME KERN IN LONDON

Original cast recordings from 'Blue eyes', 'The cat and the fiddle', 'Music in the air', 'The three sisters', 'Sally' (renamed 'Wild Rose').

'Blue Eyes' brings us three charming duets. 'Blue Eyes' and 'Do I do Wrong'? are sung by Evelyn Laye and Geoffrey Gwyther, and 'Back to the heather' sung by Sylvia Cecil and George Vollaire. This song should be better known than it is. These date from 1928

Peggy Wood sings four songs from 'The cat and the fiddle' (recorded 1932). They are 'She didn't say yes', 'Try to forget', 'A new love is old', 'The night was made for love'. This play was highly praised at the time. The songs are still occasionally heard in retrospective radio programmes, especially 'She didn't say yes'. 'I've told ev'ry little star', sung here by Mary Ellis is still often heard, as is 'The song is you' but not 'I'm alone', (recorded 1933).

From 'The Three Sisters' Stanley Holloway sings two songs which I had not heard prior to the reissue, 'Keep Smiling', a comedy song, and a tender 'Hand in hand'. (1934).

The show 'Sally' had been staged in London initially in 1921 when it was highly successful. The recordings here date from 1942 when it was revised by Richard Hearne and Frank Eyton to be presented as 'Wild Rose' and no less successful with Jessie Matthews as leading lady. In her typically bright manner she sings 'Whip-poor-will' and 'Look for the silver lining', which had a special meaning during World War II.

Dorothy Dickson, who was in the 1920 production of 'Sally' and the 1922 'Cabaret Girl' recorded a double-sided twelve-inch H M V record in 1937 of her 'greatest successes', the music being by various composers, so for the present collection, the Jerome Kern songs have been snipped out as it were to give us 'Wild Rose' ('Sally') and 'Dancing Time' and 'Ka-lu-a' both from 'The Cabaret Girl'. It is unfortunate that Miss Dickson's breath control and power was a little past its prime by 1937. The song 'Dancing Time' has lived on in the dance band world till today.

It is very appropriate that this collection has been reissued during Jerome Kern's Centenary Year, for he was in London for long spells of his life and his music often the centre of attraction on its stages. (Formerly issued - in 1972 - on World Records SH 171)

EMI GOLDEN AGE GX 41 2531 1

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STAN KENTON ORCHESTRA -
"New Concepts"

Stan Kenton is often thought of, by people of my generation, as a newcomer but it is over 40 years since he appeared on the scene, and this particular LP, now reissued, was first issued 30 years ago.

When Kenton had burst on to the big band scene he broke new ground in 'big band' tones, forms and expressions. He experimented in composition. Thus at its simplest, it was like a big dance band - at the other it verged upon modern classical music. Perhaps this why it is still held in suspicion by some alleged 'big band' fans who prefer just the simple type.

Some of Kenton's music, either composed by himself or his musicians, borders on the dissonant. The pieces included here are '23°N - 82°W' - 'Young Blood' 'Portrait of a count' - 'Invention for guitar and trumpet' - 'This is an Orchestra' - 'Improvisation' - 'Frank speaking' - 'My lady'.

If you are a Stan Kenton and did not have this record thirty years ago!!! here is your opportunity to rectify matters. If you are interested in a modern approach to music, this may also be for you. In any case, it is for specialists, who will find it well-produced.

CAPITOL EG 260603

(In Europe this is numbered 1565531)

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DINAH SINGS SOME BLUES WITH RED

Dinah Shore with the Red Norvo Quintet. First issued 1960.

Firstly, it must be said that Dinah Shore never sang a blues. But, some of the songs on this LP are in slow rhythm!

Everything is in quiet mood, generally speaking. At times brass chords are heard in addition to the quintet. As always, Red Norvo's playing of his vibraphone is impeccable and tasteful, but his role is minor here.

Somehow, and it may be just my personal preference, but this seems to be the wrong milieu for Miss Shore. I feel that she requires an accompaniment which carries more of the melody-line. As it is, we have her voice predominating with an improvised type accompaniment. In those instances where she introduces "scat" singing, e.g. in 'I can't believe that you're in love with me' and 'Lover, come back to me' and some "jazzy" style it just sounds ugly to me. I feel I have heard her singing better.

Don't let me deter the Dinah Shore fans of whom there are many. They will welcome the re-appearance of this record. The songs are 'Bye bye blues', 'Someday Sweetheart', 'It's funny to everyone but me', 'Who?', 'I ain't got nothing but the blues', 'Lucky in love', 'Do nothin' till you hear from me', 'It's all right with me', 'Skylark'.

CAPITOL EG 260609

(In Europe this is numbered 1565591)

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SID PHILLIPS "STARDUST"

Sid Phillips began leading groups way back in the late 1920's on Edison Bell 'Winner' records - so by comparison, this is recent material! We're told that he was born in 1902 and died in 1973, but no clue is given about where or when the tunes heard here were recorded. Judged by studio acoustic, not all at the same time or place! No clue is given about the musicians.

There is a total of 23 tunes played, by groups of different sizes. My preference is for the Quintet, playing, 'A pretty girl is like a melody',

'Stardust', 'Without that certain thing', 'I surrender dear', 'I remember her'. This group consists of Sid Phillips' clarinet, with a trumpeter, pianist and rhythm. Kenny Ball, trumpeter, wrote the notes, so perhaps it is he.

'Can't help lovin' dat man' is played by Sid Phillips, on piano this time with another piano and trumpet. It is very pleasant and most effective.

The majority of tunes are played by Sid Phillips' Orchestra. It sounds to be of average dance band size, mainly playing in a unison 'Dixieland' style with short appropriate solos by various instruments. But, as you would expect, Mr. Phillips' clarinet is heard predominantly.

The band plays 'Clarinet Marmalade', 'That's my home', 'Cocktails for two', 'Avalon', 'Hors d'oeuvres', 'By Heck', etc. The last track, featuring 'Anything Goes' has the sound of having been recorded in an empty airplane hanger and the 'balance' is not so good.

The sleeve admits that the recordings originate from Rediffusion International, a section of which formerly issued records, (and might even have items on film!).

Anyway, forget the ancestry! This is a very pleasing 'Dixieland' style of easy-on-the-ear jazz music with well-formulated arrangements, all very well transferred by John Wadley.

HALCYON HAL 20

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RAY ANTHONY'S HOUSEPARTY HOP

Mr. Anthony re-emerges in these reviews to play music for dancing, with a large band with features his own expert trumpet playing. The melodies are kept going all the time, sometimes unison, by the saxophone section or by stabbingly technical brass.

There are twelve tunes in tempi which range from slow foxtrot to foxtrot, presumably all that one needs in an American domestic scene once the contents of the punchbowl, seen on the front of the sleeve, have been tasted.

Being intended, I presume, largely as background music, we have crisp arrangements not straying far from the composed lines of the tunes, and which will be easily recognisable to anyone born before 1940, with the exception of 'Bandstand Matinee', 'Houseparty Hop', and 'Bunny Hop' which were composed by Ray Anthony, perhaps for this collection which was originally released in 1955.

The tunes we older folks know include 'Begin the Beguine', 'My Blue Heaven', 'Wagon Wheels', 'Darktown strutters' Ball, 'Dinah'.

CAPITOL EG 260601 1

(In Europe numbered 156547 1)

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HAPPY DAYS ARE HERE AGAIN

On this LP there are twenty tunes recorded between 1930 and 1939, the 'title tune' coming in 1930 was presumably designed to convince people that things were improving after the 1929 financial crisis. If you sing a thing often enough people will believe it . . .

However, there were certainly some good tunes written which all helped to jolly us along. They are played by twenty different bands, including Bram Marting and Billy Merrin who did not make many records, despite their excellence. Merrin was based outside London which no doubt mitigated against him. He plays 'Everything I have is yours' while Martin plays 'Harbour Lights'. Roy Fox's interpretation of 'Shoe Shine Boy' (with a vocal refrain by young Mary Lee) is in a very slow rhythm and is extremely effective.

Other good tunes are 'Say Si Si' (Jack Harris), 'Music Maestro Please' (Carroll Gibbons), 'Two sleepy people' (Geraldo), 'I must see Annie tonight' (Harry Roy) - a largely forgotten tune now.

'The Stein Song' (Jack Payne) is a 'dated' item. 'The Teddy Bears' Picnic' is THE version by Henry Hall with Vall Rosing. Billy Cotton's Band give a really 'hot' version of 'Nobody's Sweetheart'.

If you have only sufficient money to buy just one record to represent the 1930's dance band scene in Britain, this is it! (If you allow for the fact that there was also a dance rhythm called "waltz" which is often omitted from reissues. Why?) (Formerly World Records SH 337 from 1979)

WORLD RECORDS EG 260628 1

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AL BOWLLY - 'SWEET AS A SONG'

Cult figure, legend, Al Bowllly was sufficiently popular in his day to be recorded as a solo singer in addition to his work as the provider of the vocal refrain with numerous bands. His enunciation was always clear which is important to the enjoyment of the song.

Violet Carson is piano-accompanist for 'Sweet as a song' and 'Sweet Some one', while George Scott-Wood accompanies him on a pipe-organ for 'When the organ played 'O Promise Me' and 'Goodnight, Angel'. A small light orchestra conducted by Ronnie Munro plays for the others. All are very well done.

If you take a song which was also recorded by Bing Crosby it is obvious that Mr. Bowllly was no copyist - such as 'Sweet is the word for you'. As soloist, he is able to interpret a song quite differently from his job as "vocal refrain". He is able to deflect from a dance-band rhythm or use better emphasis. Of course, the accompanist uses an arrangement suited

to him and his interpretation. In a dance band situation, the music has to remain metronomic.

Al Bowllly's style was romantic and soft - not 'concert style'. He was always deeply involved in the song he was singing.

In this collection we have a variety of emotion and style, from 'The pretty little patchwork quilt', 'On a little dream ranch', 'A violin in Vienna' (Strauss), 'Hey Gypsy, play gypsy' (Kalman), 'South of the Border' to 'Dark Eyes' based on the Russian folk song. So here we have a fuller picture of Al Bowllly which increases his musical stature.

WORLD RECORDS EG 260457 1

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COLE PORTER

Here we have the Great British Dance Bands playing tribute to that great American popular tunesmith, Cole Porter. Of all the other composers in his genre, he was one of the few born into rich surroundings and sent to colleges to study music. He was also one of the few to write his own lyrics.

The selection runs chronologically from 1929 to 1945, and the bands playing are Jack Hylton, Harry Roy, Ray Noble, Henry Hall, Carroll Gibbons, Geraldo. There are twenty tunes with a total playing time of 58 minutes plus.

The programme begins with 'Let's do it' from 1929, played by Jack Hylton's band with Sam Browne singing, as he does 'What is this thing called love?', but due to the opinions of the time 'Love for sale' had to be purely instrumental. It's a surprise to hear the concert singer Esther Coleman with Harry Roy for 'Night and Day'. Henry Hall's 'I've got you under my skin' has the charming Dan Donovan as vocalist, as he is for 'Easy to love'. Anne Lerner sings three songs with Carroll Gibbons - 'I've got my eyes on you', 'Do I love you, do I?' (which has reed section intervals sounding like Glenn Miller's.) 'Miss Otis regrets' is a vehicle for the Harry Roy Band's comedy. Geraldo provides a first-rate 'Don't fence me in'. All - in - all, it's that kind of tribute to Cole Porter. (Some of these tunes were formerly released on World Records SHB 66.)

WORLD RECORDS EG 260443 1

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THE ORIGINAL EAST SIDE STOMPERS "Algiers Strut 1935"

As Bill Willson's sleeve note introduces this group, "Described by many people as one of the best semi-professional ('trad jazz') bands on the current scene, the O E S S are 21 years old this year, 1985... They were recorded at their Tuesday night residency, 'The Tower Hotel in Walthamstow' (East London).

It is not quite a 'traditional jazz' style band despite my parenthesis above, but it serves to set the scene, for that is the general approach. Tenor and soprano saxophones and clarinet are played by Tony Weston who makes the soprano sound like Sydney Bechet playing - including clichés.

In the quicker tunes the band has a fine rhythm, driven along by Bill Finch, drums, and Terry Knight, string bass. Ron Weatherburn's piano also takes well-constructed solos. Louis Lince's banjo does just what it should in this type of band. Having played a really rousing tune like 'Flat Foot', the band can relax into a medium-drag tune like 'Algiers Strut'.

'Savoy Blues' has Ron Weatherburn developing his piano line and solo into a slow 'boogie-woogie' rhythm, which is very effective. As you might expect, 'Coney Island Washboard' gives Len Hodgson a chance to show his expertise on a washboard - still a good instrument in small groups playing jazz.

The band depends on Dave Waskett's trumpet lead in many tunes, as 'Tuxedo Rag' where the trombones 'answers' with some big-voiced 'slurs'. I'm sure too that Jelly Roll Morton would have loved the O E S S version of his 'Froggie Moore Rag'.

If you are a jazzfan with time to spare at a weekend you cannot do better than visit 'The Tower' - otherwise buy this record in the meanwhile. I do not know the size of the room in which the band plays, but it is very well recorded, by John Long and John Wadley.

V. J. M. LC 37

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The Golden Age of FRED ASTAIRE Vol. 2

This is an LP of recordings Fred Astaire made in London 1923 - 1933, mostly for Columbia. The earlier songs are associated with the shows 'Stop Flirting', 'Lady be Good' and 'Funny Face', many of them duets with Adele. Some of these have George Gershwin accompanying them - the music being his - 'Hang on to me', 'Fascinating Rhythm', 'I'd rather Charleston', 'The half of it dearie, blues' is Fred singing & dancing to George's accompaniment. This is a great number showing the piano syncoating against the tap dancing, how perfectly on the beat of the music the tap dancing is for that beat is maintained during pauses in the piano playing. This is an occasion when it was a pity that long-playing records were not invented for the two men seem to be inspiring each other to further heights. There is also dancing with 'My One and only' but the pianist is unnamed. Van Phillips provides the music for 'Puttin' on the Ritz' and 'Crazy Feet' which include more dancing, and 'Music makes me' and the big-production number in the film 'Flying down to Rio'. The Philips' band is appropriate to Fred Astaire catching his mood perfectly. We have not seen / heard Volume 1 to know what it comprises, but vol. 2 is a fine tribute to a great entertainer. Many of these items were culled from former World Records SH 124 and SH 144.

EMI GOLDEN AGE GX 412538 1

by Dr. Loyal Jones

This is the story of one of the most important folk song singers and folklorist of the Appalachian Mountains this century. The Appalachian Mountain region was remote from the general progress of American "civilisation" where predominantly poor white population lived.

It was in this area that our own Cecil Sharp and Maud Karpeles found a rich treasure-trove of folksongs still alive during World War I. The Lomax family, John and Alan found it still a rich source of valuable folk material (c.1930). Judging from recordings still made by smaller record companies in the region today - good traditions survive.

I first heard of Bascom Lamar Lunsford when I bought the U S Brunswick 78 rpm album in the 1940's (or was it into the 50's?) which reissued some folk song recordings from the late 1920's by various singers (some of whom were recorded again subsequently as a result). This was a brave gesture by Brunswick because folksongs sung by genuine folk singers was at a low ebb of popularity outside the realms of the cognoscenti. This album, and the few 78's still around in Britain, by singers such as Phil Tanner, awakened an abiding interest in me.

Although I do not recall how it began, or why, during the 1950's I had some correspondence with Mr. Lunsford who on one occasion sent me a newspaper cutting showing how he had shot an extremely large grizzly bear!! It all went to prove that he was an all-round man, as well as his great interest in folk song, stories, dancing, music. He organised meetings, festivals, competitions, etc. in all those aspects.

Although Appalachia was poor financially, distorted views were spread by "the media" (as they do today). It was not a dead place, nor is it now. It has / had its own vibrant identity which Mr. Lunsford and his associates fostered. By drawing on the culture of the area, and by keeping abreast of the times, his life's work showed the world what was / is best in Appalachia as well as fostering a pride which overcame the distorted image of the "media". While ostensibly a study of the importance and contribution of one man, he clearly did not live in a vacuum, so it is also a study of Appalachia.

In 1903/4 Bascomb Lamar Lunsford went around on horseback selling trees. He would stay the night in various homes and seemed to find many where there were singers - which started him on his life's work as a collector. He was also interested in dancing too. In 1906 he married Nellie Triplett in Asheville, North Carolina. This meant he had to look to a more substantial career. He studied law, and began practising in 1913, which despite various diversions, remained his main profession. At this period he would give his lectures and recitals in full evening dress. At this period too, he met Maud Karpeles, secretary to Cecil Sharp, who introduced him to the scholarly side of folksong and folklore.

In 1925, after trying to earn a living elsewhere he returned to Turkey Creek, music, and to become a collector, performer and promoter of the "Folk Arts". That year he met Robert W. Gordon, who went on to establish the Archive of American Folk Song at the Library of Congress in 1928. He fired Lunsford to collect all songs and dances he could and be thorough in his annotations and preservation of them. This important support affirmed his conviction that he was doing the right thing. It led him to regret that when younger he had collected only songs which appealed to him.

This biography shows the many ways in which Mr. Lunsford became the central pivot for so many folk events, all through his very long life which lasted into his nineties, around North Carolina. Despite his activities, he made relatively few commercial recordings. During the 1920's there were 16 sides. 3 during the 1930's, some of his songs were issued during the 1940's by the Library of Congress. The 1950's saw some recordings by Riverside and Rounder the results of which are available on LP records. However, he made a large number of recordings for the Columbia University Library in 1935 and for the Library of Congress in 1949. I have the Riverside and Rounder LP's which I recommend to those interested in real folksong.

Eventually, Bascom Lamar Lunsford's written "treasury" contained over 3,000 songs, plus 300-odd fiddle / banjo tunes, dance calls, singing games, stories.

Under Dr. Jones' pen this story unfolds to show how one person can inspire, teach, preserve as well as enjoy the situation in which he finds himself, and make it his life's fulfilment. This is essential reading for those interested in folksong, etc. in the English language. It is a book I am pleased to put on my shelves. It is well illustrated.

Published by Appalachian Consortium Press, University Hall, Appalachian State University, Boone, N. C. 28608, U S A. Paperback @ \$10. 95 Available in British Isles from A & R Booksearch, Polmartin, Herodsfoot, Liskeard, Cornwall PL 14 4RE. price £12. 35.

A GUIDE TO COLLECTING HIS MASTER'S
VOICE SOUVENIRS. Compiled by RUTH EDGE
and LEONARD PETTS.

I just sit in wonder when I see the 707 illustrations of the many different ways in which The Gramophone Company promoted the 'His Master's Voice'

trademark. This was not merely in connection with Gramophone records, but with all the many other products such as needles, catalogues, Gramophone phones, calendars, ties. . . .

One is surprised that the authors have been able to find so much material surviving which can be photographed. From the introduction of "Nipper" as a trademark he became a central figure, and very early on three-dimensional models were made of him. He was seen as paper weights, inkstands, ash trays. Latterly we have seen him as salt and pepper shakers! He has been represented on tie-clips, medallions, jerseys, clocks, car badges, display signs, speed regulators.

Although Nipper did not appear as a subject on a "main catalogue" he was portrayed many times on the fronts of supplements, on his own, or with people engaged in something appropriate to the date of that supplement.

Nipper models come in all sizes from just a few inches to one 25½ feet tall weighing 4 tons. A Nipper about the height of an average man, with a Gramophone of appropriate size stands proudly over the main door of the EMI Records factory.

As well as British items, we also see 'Victor' material too. The contents must be virtually comprehensive. There are Christmas cards, shop window pelmets, 'transfers' and window transparencies, cinema advertising, flags and banners, games, pastimes, cartoons, 'prose', verse, share certificates, record gift tokens, etc.

So, if you wish to become a collector of 'His Master's Voice' and the 'Nipper' miscellanea you have a formidable task ahead of you. However, if you do, or whether you do not, this book is really an outstanding work. The authors really must be complemented on the way they have put all this together, and have persuaded collectors from all round the world to loan precious items for photography. Knowing the cost of preparation for a book I think it is wonderful value.

It is available from The Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA, price £6. 90 including post & packing.

C A S S E T T E I N D E X C A R D S

Those of you who make up your own recorded cassettes no doubt come to the stage where you erase what you had in favour of different material. Or, equally likely, you may not wish your shelves to look like a permanent advertisement for cassette makers who plaster their names in an ugly fashion where you do not wish to see them.

If you make your own cards - once you have gone through the process of buying, cutting, folding - they do not always have a neat 'professional' appearance.

'The Sound Box' has now produced a series of cards with attractive designs and colours. As you do not know the cards, you may, for £1 have a trial pack of various colours and designs. Presumably, subsequently you may select one colour or design if you wish. They are "scored" all ready for folding. The pack contains ten cards.

Available from The Sound Box, 8 Weston Close, Dunchurch, Rugby.

P O P S - PAUL WHITEMAN -
K I N G O F J A Z Z by Thomas A. de Long.

Paul Whiteman was never a king of jazz, but his great band was featured in a film of that name. However, his band at various stages did feature or have in its personnel men who were jazz musicians, or who could play jazz 'breaks' during tunes. I suppose the classic example was Bix Beiderbecke, who was given plenty of scope. There were of course others.

Whiteman had studied to be violinist and had a steady position with the San Francisco Symphony Orchestra which he relinquished to enter the dance band field. From a small beginning, he rapidly rose in popularity, which reached a peak with his presentation of the 'Rhapsody in Blue', from which he never declined, through his assiduous work and punctilious presentation, being able to engage first rate musicians and arrangers. It has been said that he was not a great player himself, but he quickly recognised talent in others whom he engaged for his band. He must have wondered at some stage about the errant Bing Crosby - but he kept to the rails just in time to embark on his famous career. He was a catalyst for music makers and an impresario of mass entertainment and in fact, became a legend in his own time.

With good indexes, 34 pages of pictures, and 360 of text, this book will give you a good insight into 'Pops' Paul Whiteman, with many a glimpse behind the scenes.

Published by New Century Publishers Inc. 220 Old New Brunswick Road, Piscataway, N.J. 08854, U S A. Price \$17. 95. I do not know of a British agent.

U N U S U A L
George Overstall of Bridgwater has sent us the rubbing of the back of a single-sided (Gramophone Co.) Zonophone record - number X 42626 (6214e) of Peter Dawson singing 'Anchored'. It has the familiar "Zonophone - crossed" back etc. . . . but added in capital letters is "Reproduced in Russia". This indicates that it was actually pressed in the then recently-opened Gramophone Co. factory in Riga. Incidentally, Riga is still an important record-producing town for 'Melodya' the Soviet record label.

was called 'Fiddle-dee-dee'. (From it came the well-known song 'Ma Blushin' Rosie'.)

After some revivals, De Wolf Hopper was the star in a new Reginald de Koven piece 'Happyland' and his abilities gave de Koven one of his longest New York runs. But, a short run was suffered by 'The Pied Piper' (played by Hopper) which was a piece for children at The Majestic which had previously introduced 'The Wizard of Oz' and 'Babes in Toyland'.

Although De Wolf Hopper seemed always to receive good notices, he was several times associated with shows that did not have long runs in New York, although they were not absolute flops - or it was he who helped to hold the whole piece together.

During World War I he was in various revivals of Gilbert & Sullivan operas. Then, in 1917 he was in the 'Passing Show' - of which it was written that the comedy was weakly written. However, the 1918 extravaganza 'Everything' did thrill audiences with songs by John Philip Sousa and Irving Berlin, whose song 'The circus is coming to town' introduced a spectacle featuring Hopper.

'Some Party' featuring "De Wolf Hopper's Funmaker's" in 1922 had slow humor, but in its very simple mounting was avant-garde for its time.

"1935 was an unhappy year, for the great funny men of old. Two of the earliest clowns of the musical stage died in the fall: De Wolf Hopper in September and Francis Wilson in October." So concludes Gerald Bordman's entries for De Wolf Hopper, who despite importance, but like many another, made only a few records which obviously do not do him full justice - but until the advent of long-play records, films, video-tape what could capture adequately the 'business' of a comedian?

Editor's Note: Clearly, I have drawn heavily on "American Musical Theatre" by Gerald Bordman, published by Oxford University Press. While my extracts form some picture of the career of De Wolf Hopper, they are but a minute part of this 749 big-page book which is not only a mine of information, but a wonderful testimony to the painstaking work of its author. It covers the years 1753 to 1978. The indexes and appendix are in themselves valuable. Of course, Hedda Hopper, actress and gossip columnist, was the wife of De Wolf Hopper.

THE MONTE REY STORY PART 10

Whatever the reason that we chose Locarno for our holiday, we were lucky because it was a very peaceful place with a delightful populace. I awoke about seven a.m. on our first morning to find Maisie missing. On looking out of the window I saw her in earnest conversation with a man I presumed to be a boat hirer. She was gesticulating and pointing to the sky, then some 'Pedallos', the first time I had ever seen this sort of craft. When I had dressed and gone to the outside waterfront patio, she joined me it was going to be a beautiful day and that at two-thirty p.m. we had booked a Pedallo for an hour and that Lago Maggiore would be smooth. When I met the boatman later I found he could not speak a word of English yet he had understood Maisie and she him.

In the hotel the American officers came down to breakfast and asked for bacon and eggs, etc. The waitress said, "Just ask for an 'English' breakfast and you will get all you want. At this, one of them said, "Why the hell should we have to ask for an 'English' breakfast?" He was not being funny. Being a Scot and therefore 'neutral' in this discussion, I could not help saying, "Because the English were eating breakfasts when you were still savages." All heads turned to me but as I was smiling, they let the remark pass. Do not get me wrong, I like Americans. Next morning at breakfast however, they said, "We'd like a S C O T C H breakfast, please", very sarcastically. But, when the waitress returned with large plates of porridge, it was a joy to study their

In Hobbies Magazine (published by Lightner's, 1006 South Michigan Avenue, Chicago 60605) for December, 1971, well-known writer Jim Walsh, in his long-running series 'Favorite Pioneer Recording Artists', began a dedication to Baseball Recordings.

He wrote, "The most famous rhymed verse with a baseball theme is "Casey at the Bat" written in the 1880's by a San Francisco newspaperman, Ernest L Thayer.

"It was a proud moment for the young Victor Company when it announced that De Wolf Hopper, a famous stage star, had been "persuaded" to record his famous recitation "Casey at the Bat". The back cover of the September, 1906, Record Supplement was devoted to a "plug" for the Hopper disc, which was described as "the most life-like rendition that could be imagined."

"Hopper had recited the Thayer poem thousands of times on the stage. It was said to have become so much a habit that sometimes he didn't even realise what he was saying. Nevertheless, he recited it "to the second" as some of his admirers proved by using stop watches.

"Despite the claim about the "most life-like" rendition by Victor had Hopper remake "Casey" by a new process in 1909, and the July, 1909, 'Voice of the Victor' assured dealers that the new record was so much better than the old that "you will be simply astonished". After electrical recording was introduced, Victor engaged Hopper to record his famous recitation by the new process on 25th. August, 1926.

"I have never heard the electric version, but, although Hopper is remembered today almost entirely for "Casey at the Bat", I consider his acoustic version to be execrable. . . . Hopper "hams" the Thayer poem unmercifully, and indulges in wild burlesque where a reasonable amount of restraint would have been more effective, I think".

* * * * *

Editor's comment: I beg to differ with Mr. Walsh, for I see Hopper's interpretation as a sarcastic comment, firstly from a Casey supporter who feels that the game will be in the bag as soon as Casey takes to the field; and then the sarcasm comes from the rival delighting as Casey fails to strike the ball at all! I have heard British football fans carry on in this manner! I have enjoyed the Casey record for some years, but only recently appreciated the importance of William De Wolf Hopper.

faces! They only stayed a few days and went on a whistle-stop tour of Switzerland.

We, of course, were known as Mr. and Mrs. James Montgomery Fyfe, as we wanted to get away from all things 'Monte Rey'. On our first visit, there were so few Britishers in the hotel (and they were all 'top drawer') that I escaped with only one person recognising me so I asked him to keep quiet about it, which he did.

One night, after dark, Maisie and I went out in a Pedallo and being safe from recognition, I started to sing - I felt I needed practice. One Italian song followed another, from arias to Sole Mio, Sorrento and Santa Lucia. As the sound carries easily over the water, I did not realise that more people all along the bay could hear my efforts and it was not only from 'our' Lido that "Bis" was being shouted. When we got back, the boat hirer took off his hat and said, "Era lei chi ha cantata" - "It was you singing". He knew because we were the only people who had hired a Pedallo. I asked if he had told anyone and he said he had not so I got him to promise not to tell. So far as I knew he did not. I told him my stage name and he surprised me by saying he had not only heard of me, but that if I went in to a certain wine café I would hear a record of myself, brought from London by a man working as a waiter who had left it in the pub. Later in the hotel we were told about the wonderful Italian tenor

who had been singing! Comments like, "We English are not born to sing like that", show what imagination can do. The strange thing about all this was that Maisie had been attracted to this pub from the start. It looked dark and forbidding but was obviously where all the local fishermen and workers went, but no women. These were the people who fascinated her so in we went. As we stepped inside, everyone stood up and every cup came off. Maisie was wearing an ocelot coat (it was late and coldish and we had just come off the water) and one voice said, "Here comes the little panther."

Madam said in Italian, "No swearing, behave like gentlemen." She was delighted when I said who I was, though perhaps a little uncertain of believing me but when I produced my driving licence which was, and still is in the name of Monte Rey (which more by luck than anything else I had in my pocket) she showed how pleased she was. The wine she stood us was the real rough stuff and not the 'Refeened' chianti as sold in the best shops and for export. Maisie adored it, though I cannot say that I did, as I was never much of a drinker at all.

Madam asked Maisie to tell the men to sit down, which she did and then we freely joined in the conversation. Many of them could speak (and most could understand) English and so often we heard, "We had to work six days per week for Hitler but on Sundays we went to Church and prayed for Churchill. This we were told over and over again. These people certainly loved Churchill. We visited this pub-café twice again and our welcome certainly was sincere. On our last visit Madam asked if I would replace her badly worn 'O Sole Mio' (the backing was 'Donkey Serenade') when I returned home, I sent 'O Sole Mio', 'Sorrento' and 'Santa Lucia' and by the time they arrived it was November and winter had set in. Her reply was, "In our (nido) nest (meaning the pub) you have made the sun shine again." This was quite apt as 'O Sole Mio' means 'Oh my sun'. We exchanged Christmas cards for over twenty years, until one day we received a card from her daughter telling us that her mother had died. Every year our card had been pinned on the wall of that pub.

Apart from the first café (whose proprietress thought we were on our honeymoon) there were other pet street cafés we visited. One of our favourites was owned by a man named Jo - but one day he refused to serve us and that friendship ceased.

In our Lido I had noticed an extremely thin, almost emaciated lady but very, very beautiful. She occasionally arrived around tea time and took a cake from a wrapper, ate a few grapes, then disappeared. This intrigued me, so I just had to find out all about her. The story was an amazing one - she was Countess von X, an Austrian, who had crossed into Switzerland when Hitler had attacked Austria. She and one male friend had been pursued, fired upon, etc., but had just escaped by a hair's breadth. It was a set up because in reality she was a spy. To return to Joe's café, one day Maisie and I asked the spy if she would join us for coffee and cakes at Joe's. As soon as we sat down, Joe came up and asked us bluntly if we knew that the woman who was with us had been a spy. When I assured him I did, but the war was over and after all we had won, etc. Joe said, "I'm sorry, I shall be happy to serve you any time in the future but never so long as you bring this woman here. Please go and take her with you." I said, "O.K. Joe. We never come back." We never did, though every day we passed his lovely place, on this and subsequent holidays, giving and receiving a wave.

Some months after our return to London we were lunching with the Duchess of Montrose and when we told her this story, she said she remembered the family of Countess von X though she did not know the daughter was a Nazi. Less than two years later, she told us that she had read in an English newspaper that Countess von X had committed suicide in Switzerland. Of course, had she been British she would have been a heroine, no doubt, we had women doing the same for us - but she was an enemy, therefore bad! When Maisie and I heard of her death we

both said "Rest in Peace".

I discovered another Joe but this one sold wooden shoes - sabots. He had many unfinished wooden blocks and when a customer arrived he marked round the foot, carved away the unnecessary fringe, nailed a real leather strap measured over the instep and nailed a thick rubber band round the edge of the sole and hey presto, in no time one had a great pair of wooden sandals. One had to slide forward, rather than take a step, in order to wear them as the natives did. I could not manage, but Maisie took to them like a duck to water. For the remaining weeks of our stay she always wore them.

Joe had a mouthful of gold teeth and a grin, wide as a farmyard. He seemed to be covered in leather and brass 'decorations' all of which were for sale and if ever a man looked like a brigand, Joe did.

I write of simple things we enjoyed and not of the exciting successes (?) of Monte Rey. This is a story of little things, as they happened to us, which may not be as interesting as stage talk - though I hope so.

One day, I spotted a nice piece of cloth, went into the shop, was measured for a pair of trousers and got them the next morning. Just think of it - in less than twenty four hours one had acquired perfectly fitting sports trousers. I could hardly believe it. In Ascona, the nearby 'artistic' town, Maisie had a beautiful costume made but that took two days. We were 'rationed' for cash and had to watch our spending, so with the exception of a number of toys and souvenirs for our various nieces and nephews we bought little more for ourselves.

Some of our hotel friends indulged in a little light-hearted smuggling. Every day, a bus left for Milan and I would have loved to have gone, if only to see La Scala and the Galleria again. In Milan, silk dresses and materials were fairly cheap and our friends used to go to buy these things then smuggle them back over the frontier. It was not seemingly thought much of a crime, because, if caught, the only punishment was the loss of the smuggled item. A 'titled' young man who had lost one leg in the war beneath the knee wore a 'hollow' leg though what it was made of I would not know. He had a wonderful time, stuffing it with silks every time he went to Milan and he was never found out.

There was always a friendly competition among hotel guests over who could spot the best bargain in the dress shops. There was lighthearted rivalry over the purchases. Cow bells settled that competition for Maisie as they led us to a market.

One morning I was awakened by the sound of many cow-bells and much lowing. Looking from my window I saw beneath me a number of cows, placidly following an old cow with a bell round her neck. There were bulls too. No sooner had one lot passed than another lot appeared, following another belled leader, until the air seemed filled with the beautiful sound of bells, the lowing and the noise of so many hooves on the hard roads. Then came goats following the belled one, then pigs in 'floats'. "Up, Maisie," said I, "We're going to the local market today."

We set out after breakfast and as the market was at the opposite end of the town from our hotel, we had not far to walk. We had often visited markets when touring at home, and had watched, with sadness, the treatment meted out to animals, such as the twisting of cows' tails and on more than one occasion got ourselves into trouble for interfering. Here in Locarno there was

only kindness, simply because the belled cow did the work of enticing her sisters wherever the drovers wanted. Watching keenly, I never saw one single bit of cruelty and both Maisie and I said, "What a difference from our homeland methods." Of course I am writing of the 'forties' and in general, just after the war years and it surely must be different today. In the Swiss market none of the animals was afraid, which showed that in their contact with man they had always been well treated. Even the pigs were friendly.

I set out to tell you about clothes bargains and how we found them. The market's clothes 'department' was a circle in the roadway and one could buy here exactly the same skirts, suits or whatever one wanted, at half the prices charged in the lovely dress shops long Locarno's Main Street. I remember a girl named Phoebe, who had horses in the country in England and she bought wooden sabots from our 'brigand', Joe, because she thought they would be ideal for 'mucking-out' the stables. She learned to walk in the darned things better than I. One afternoon, she showed Maisie a couple of wonderful skirts she had found in a classy dress shop. Maisie showed her the exact duplicate of both, which we had picked up in the market for less than half the price, well under a pound each. Phoebe was sorry she had to leave before the next market day arrived.

I shall always remember the wonderful sound of those cowbells in the early morning, as the wearers led their trusting

followers to who knew what. We were there in late September and remained well into October but the sun never ceased to shine and it was wonderfully warm during the day; so warm, in fact, that Maisie and those who liked swimming in the (to me) icy cold lake waters, bathed every afternoon before tea.

One day we saw notices stuck everywhere about a fete with dancing, in some wood or other. Several English people had cars so a number of us decided to go to the woods to dance. The ladies put flowers in their hair and we were all set for a lovely evening. We just could not find the place when suddenly we spotted a well-dressed man on his own and Maisie was coaxed to try and see if she could make him understand our wants. She began in French (and hers was awful) then tried pidgin French / English, complete with a little dance and pointed to us. Quite an impressive performance, until the man started to laugh and said, in perfect English, "If you take me with you I'll be delighted to show you the way." He had had Maisie 'on toast' as he was a frightfully 'big house' gentleman from near London. He had enjoyed Maisie's song and dance, as he said, "Very skilful indeed."

When we arrived at the 'fiesta' it was a 'fraud'. A circle of wooden boards in a clearing of a wood, with the nearest branches lit by red lights. The wine was awful, almost warm and the orchestra consisted of a concertina and an ancient type of accordion. However, we did enjoy the fun, but if one needed the 'loo' there was nowhere but the woods, into which one disappeared deeper and deeper. Some of the younger couples vanished into the woods in any case! During our holiday Maisie was never allowed to forget how she found the fiesta.

I was not a gambler, but one day we thought we would 'have a go'. Maisie's lucky number was four and mine in most things was seven. Alas, as fast as Maisie won, I lost, so we came out all square but it was an amusing experience. Once, when I was in the Tom Moss Pantomime, I was advised to put £250 on a horse which just could not help winning the Derby. In December the price was about one hundred to one. I was aghast at the suggestion. Some six months later the Derby was run. The name of the horse was Dante and he romped home. Did I have any regrets? None at all. With my gambling luck, had I backed him, he would have limped home last. Earlier on, when I was living in my flat in Museum Street, my landlady, who lived on the top floor, was visited by a racehorse friend. When she told him I was downstairs, he asked if she thought he could have a photograph of me for his wife. She brought

him down and I gave him what he wanted. This was on a Monday. In return for the photograph he gave me the name of a horse which would win on Saturday - a cinch. I could then have had about fifty to one and he warned me that by Saturday it would be down to ten to one. This actually happened so I thought I would have a tenner on, each way. The horse won, so did the stage door keeper, through whom I had done the betting. He said he would collect the winnings and send them on to me. After several days I phoned the theatre. A new door keeper answered; the old one had left on Saturday night - with my winnings. So you can understand why I have never been a gambler, excepting when I took a percentage in the Theatre instead of cash - gambling on my name - but then, that was a pretty sure thing, as I never once lost.

However, let me return to Locarno. There was a cave called 'Grotto Chiode' somewhere on the far shore of Lago Maggiore near the Italian Border and where fiestas and dances were occasionally held. One had to go by boat so Maisie and I embarked one night in darkness with a few friends. When we reached the grotto, it was beautifully decorated - the grape vines outside were hung with lanterns of all colours the ladies were presented with carnations to put in their hair and the floor was excellent for dancing. The orchestra was just a couple of accordions, fiddle, bass and drums - but what they lacked in style, they made up for in enthusiasm. It was a really jolly night with the young gallants coming to me for permission to dance with Madam. When we set out for home we were nearly frozen. A lovely moon shone down upon us but it was for the sake of warmth that Maisie and I huddled together, not romance as it could and should have been. We had not brought overcoats.

I am nearly finished with this first wonderful visit to Locarno but there is one item I cannot resist telling and it is against Maisie. One lovely day we visited Ascona, the beautiful, artistic Paradise known to most painters. Some of the dress shops there were out of this world, where Maisie could not resist a bikini outfit. In the forties this was new, at least to me and I wondered if she would have the courage to wear it in our lido. She had the courage and went for a swim in the Lake. I was talking to two men aged about sixty when she emerged from the water and both were saying what a wonderful figure Maisie had, as they had seen her go in to swim. When she came out she shouted to me, "Monte, it's wonderful, it's just like bathing in the nude." I shouted, "But you are, you've lost your bikini." I have never seen anyone do such a speedy turn about and dive back into the lake as she did, while I collected her bathing wrap and covered her up on her second emergence from the water. That evening at dinner one of the men who had been speaking to me when Maisie had made her nude appearance, leaned over from the next table and said to her, "I was telling your husband you had a nice figure and then you came out of the water to prove I was right." (He was a retired Colonel.) His wife said, "Don't worry Mrs. Fyfe, he's only bluffing, his eyesight isn't really very good." Of course I thoroughly enjoyed it. I must not forget to say that earlier, Maisie had donned her ordinary bathing costume, swam out and found both parts of that bikini.

Alas, the day came when we had to leave for home and sad we were. The day before our departure we went round the various cafés, including Trattoria Del Lago, where the men once again stood up, and said our goodbyes.

The last incident was with two very large dogs, outside the Trattoria. They had been tied to staples in the walls but the ropes holding them were rather long. Somehow the dogs and the ropes had become all twisted up and the dogs had got really entangled in their efforts to free themselves. They were bound right up to their heads and were stuck like that but were still trying to struggle free. No one seemed

inclined to do anything, so I approached the animals, one of which growled and the other wined and wagged his tail. Keeping him between the growler and myself, I untied the rope from his collar and started to pull the loose rope very gently. Finally both bodies were apart but the rest of the rope was almost plaited. I had my fingers through the collar of the friendly dog, led him to where the rope was tied to the wall and unfastened the knot. From here, I started to unwind the rope and in no time had pulled it from round the body of 'growler' and retied the friendly animal, then went back to the staple in the wall and put the rope through again. I shortened it considerably so that the dogs could not meet and no twisting was possible, patted 'friendly' and was going over to 'growler' when his owner (who had evidently been watching) said, "No. I'm not sure of him." He said he thought I was very brave, which was quite silly as it was only a matter of commonsense. In 1906, when I was six, I remember being bitten in the face by a dog round which I had thrown my arms. I was with my father and mother and had moved, as children do, too quickly to be stopped, so was bitten. I was told, when I was old enough to understand, that my father, hearing that the dog was to be destroyed, visited the owner (whom we all knew in the village) told him the circumstances and said that on no account was the dog to be destroyed. It was a great relief to the owner and his family. One would have thought this would have made me very wary of dogs for the rest of my life, instead it seemed to have the opposite effect because I am a keen lover of dogs, cats and all animals.

However, back to our farewell to Switzerland. When we got into our train, numbers of people all bearing gifts, came to see us off. Despite the fact that there was some slight sugar rationing in Locarno, we had six packets of sugar, boxes of good cigars, many boxes of all sorts of sweets, sugared fruits and our friends from the fisherman's pub sent Maisie a bottle of really rough chianti for the journey. Our luggage had been sent in advance so we had nowhere to put these goodies but we dare not say 'No!'. So, there we were, completely overstacked with gifts and no way of transporting them. The Guard, however, had noticed the friendly 'Good Bye' and later came along to talk to us. We explained our predicament and he said he would find a bag for all the parcels when we reached Bellinzona, a station further ahead. At Basel we still had all the goodies with us. I think it was in Lyons that the train stopped for half an hour and Maisie suggested that we go out and find a porter, or someone who would 'need' the sugar, etc., which we did. We found a middle aged lady who nearly wept over the sugar and the sweets and a porter who was delighted at the 'manna from heaven' and he was thrilled by the cigars. If he did not smoke them he could always sell them as I could only manage to store two boxes. After this we went to a baker's and bought some of that wonderful French bread and some butter and enjoyed eating 'hunks' of it.

Nothing more happened until we reached London, where our luggage and Customs Officers awaited us. We had bought a cheap case, because there were so many children's gifts and when we declared it and showed the contents, the customs man just did not charge us one penny. It was a good thing for us, because between us we could not have mustered five shillings, we were so broke. At this period, when I was appearing in London we always used a small taxi firm, named White, who used only Daimler cars. We 'phoned them, asking them not only to send a car but to send twenty pounds as well as we were broke. The car and cash arrived promptly and so ended our first foreign holiday together.

The next time we returned to Switzerland, it was not the same. Many of our friends had left, the visitors were mostly extremely wealthy Germans, beautifully dressed men and women throwing money around like water and though very nice to us, behaved as though the whole place was theirs. In fact I said to Maisie, "Here we are on a strict Government-

al allowance - and they are not - I thought we won the war." Our Spy Countess no longer came to the Lido, though I learned she was still around; but some of our cafés had changed hands and everything was much more expensive. However, maybe I was jealous of the wealthy Germans, but despite this we had a lovely holiday, though Locarno had become slightly more 'trippery'. Not mentioning Switzerland's wonderful scenery is deliberate as too many great writers have raved about it - I write of simple things. Now I live on Arran, an island which could be described as Switzerland in miniature, at least that was Maisie's description when she first saw it in 1956.

Looking back I realise I have never mentioned Blackpool, but of course I appeared there at least every summer when I generally got blown off my feet. The only time I remember perfect weather was one week shortly before Christmas, when the climate was beautiful, the Theatre full, yet without summer crowds through which one literally had to push one's way. That was my most enjoyable week in this town of lavish entertainments.

During the summer one of the 'sights' was to go and watch the soldiers (rookies) being put through their paces on the front daily. Crowds gathered to watch this 'spectacle' and the rookies had my sincere sympathy. When passing this parade I saw a lad I knew among those who were being drilled, (the year was 1942) - a lad from the Isle of Arran, Sandy Ribbeck by name. Maisie and I hung around until the parade broke up, then we took him for a real slap-up dinner. Strange as it may seem, we had just arrived in time, as Sandy was going away the next day. Now comes a strange coincidence. In 1944, exactly two years later, I was again engaged for the 'Scotch' week (that was usually my week at the Palace Theatre, though I was known only as a South American or Italian singer) and after Monday morning rehearsal we happened to walk along the sea front, passing another lot of soldiers on parade, but obviously not rookies this time. Who should we see once again among the lads but Sandy Ribbeck from Arran. Like us, he had just arrived but he came from abroad. The look on his face was "I just don't believe it." So, two years later, it was as if he had never been away, as we sat over another big dinner, with suitable drinks. Mine was the first familiar 'civvy' face he had seen. I see Sandy occasionally as, like me, he lives in Arran and like me he still looks a lot younger than he really is. It was meeting him the other day which brought this coincidence back to mind.

During one of my weeks in Blackpool, there was a 'legit' play, in the cast of which was Dorothy Dickson, Derek Farr and other great artistes. Derek Farr was almost blinded in the war and during the period of which I write, he was unable to see the stage clearly. I believe he subsequently regained his sight.

Every night, after the play ended, they all used to race for the Palace Theatre to 'catch' my act and as I was last 'on', barring accidents, they made it. Occasionally I would go away from the mike to sing from the right or left of the mike-stand just to use the stage properly and not 'stick' before the mike. From the sound of my voice, Derek Farr could tell me exactly where I was singing and so I would 'swap ends' now and then, yet he always knew, even when I went to the back of the piano and watched my pianist play a solo. From that point I would wend my way to front stage singing all the time, yet Derek still built up the correct picture.

They were all wonderfully kind and appreciative until one Friday night when for the sake of a sudden impulse to be funny, I blotted my copy book. At that time, the number one hit song was "Answer me - oh my love" and I could not resist saying, "Ladies and Gentlemen, I will now sing the song of the irate telephone caller trying to get the exchange to - pause - then "Answer me oh my love" - acting in anger. Whether it was because a so-called Romantic Singer cracked a joke, or whether it was really funny, I am not sure but a hiss from the side of the stage, "Completely out of character you clown", let me know that Maisie was not amused.

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Editor's comment: We have heard the very first whisper that a few of Monte's best-surviving commercial 'Ovaltine' broadcasts will eventually be made available as cassettes.

PICCADILLY 'CELEBRITY' SERIES ARTHUR BADROCK

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| cat. No. | matrix | artiste | title | | | | | |
|----------|------------------|--|---|--|------|------------------|---|---|
| 5001 | 3323-2
3324 | New Art Concert Orchestra
" " " " | Nocturnal Fantasy Pt.1.
" " Pt.2.(Billy Thorburn) | | 5016 | 3216
3217-2 | The Roloff Ensemble
" " | The Cossacks' Wedding Fete
Liebesfreud |
| 5002 | | Athenaeum Light Symphony Orch.
" " " " | Finlandia (Sibelius) Pt.1.
" " Pt.2. | | 5017 | 3315
3318 | Louis Godowsky vln solo w.pno
" " | Le Balcon (Serenata Op.42)
Souvenir |
| 5003 | 3313-2
3314-2 | Louis Godowsky. vln solo w. pmo.
" " | An Old Viennese Dance (Voglein)
Caprice Basque, Op.24 (Sarasate) | | 5018 | 1867-2
1868 | Suzanne Bertin sop w. orch
" " | Reves du Printemps (in Italian)
Romeo & Juliet - Waltz song (in Italian) |
| 5004 | 3266
3269 | The Neva Balalaika Players
" " " | Russian Folk Song and Dance
Spanish Dance | | 5019 | 3309
3310 | Lenghi Cellini ten w. orch
" " | Pagliacci - Vesti la giubba
Pagliacci - O Columbina |
| 5005 | 1869
1870-2 | Suzanne Bertin sop. w. orch
" " | Rigoletto - Caro nome (in Italian)
Faust - Jewel song (in French) | | 5020 | 1914
1915 | Eric Enderlein vcl w. pno
" " | Siegfried - Forging song (in German)
Siegfried - Spring song (in German) |
| 5006 | 1690
1691 | Viennese String Quartet
" " " | Quartet in D Minor (Schubert) - Scherzo
Quartet in F Major Op. Posth. (Mozart) -
Minuetto | | 5021 | 1677
1678 | Eric Naylor ten w. pmo
" " | For you alone
The Star |
| 5007 | 3016
3306 | George Doshier bass w. pno.
" " | Water boy
Steal away | | 5022 | 3126-2
3127 | Nicolas Amato vcl w. pno
" " | Maria ! Mari !
Ay - ay - ay |
| 5008 | 3241
3242-2 | Ernest Butcher baritone w.pno.
Ernest Butcher & Muriel George,
sop. w. pno | Leeds Owd Church
The Keys of Heaven | | 5023 | 3311
3312 | Joseph Farrington bass w. orch
" " | One of the Guards
The leader of the town brass band |
| 5009 | 1873
1874-2 | Sydney de Vries vocl
" " | Leoncavallo: Pagliacci - Prologue Pt.1.
" " " " Pt.2. | | 5024 | 1147-2
1149-3 | Emory University Glee Club
" " " " | Carry me back to Old Virginny
Way down yonder in the cornfields |
| 5010 | 1538-2
1539-2 | Frederick Ranalow bar.w.orch
" " | The Floral Dance
The Lute Player | | 5025 | 3536
3537-2 | Athenaeum Symphony Orchestra
" " " | Nell Gwynn Dances - No.1. Country dance
" " " - No.3. Merrymakers
Dance |
| 5011 | 1017-2
1795 | Joseph Farrington bass w.orch
" " | Song of the flea
Vulcan's song | | 5026 | 3573
3580-2 | Athenaeum Salon Orchestra
" " " | Pierrette's Wedding
Anguero |
| 5012 | 1975
1976 | Dora Stroeve vcl & gtr acc.
by L. Gontcharoff, pno.
" " " | Deja (in French)
Tu sais (in French) | | 5027 | 3218-2
3219 | The Roloff Ensemble
" " | Manon (Massenet) - Selection Pt.1
" " " " Pt.2 |
| 5013 | 3528
3529-2 | Athenaeum Symphony Orchestra
" " " | Sylvia Ballet Music Pt.1
" " " Pt.2 | | 5028 | 1984
3050-2 | Samehtini Trio
" " | Chant sans paroles
Serenata No. 2 (Toselli) |
| 5014 | 3470-2
3471-2 | Noel Fonora Orchestra
" " " | Duhinuschka. - Potpourri Pt.1
" " Pt.2 | | 5029 | 3270
3271 | The Neva Balalaika Players
" " " " | Caprice (Air de ballet) (Andrayef)
Waltz (Impromptu) (Andrayef) |
| 5015 | 1942
1944 | The Stratton String Quartet
" " " | Quartet in D Major Op.11.(Tchaikovsky)
Andante cantabile
Siciliana (Scarlati) | | 5030 | 3577
3576-2 | Bernard Dudley bar w. orch.
" " | Less than the dust
The temple bells |
| | | | | | 5031 | 1974
1977 | Dora Stroeve vcl & gtr acc.
by L. Gontcharoff
" " | Nou Gony (in Russian)
Si demain (in French) |

| | | | | | | | | |
|------|------------------|---|--|---|------|--------------------------|--|--|
| 5032 | 3556-2
3559 | Lenghi Cellini
" " | | Rigoletto (Verdi) - Ah! si ben mio
Trovatore (Verdi) - Di quella Pira | 5050 | 3668-2
3669 | Joseph Holbrooke pno solo
" " | Wasps
Roumanian |
| 5033 | 1875
1880-2 | Sydney de Vries vcl w. orch
" " | | Ballo in Maschera - It is thou
Rigoletto (Verdi) - Cortigiani, il
Razza Dannata | 5051 | 3736
3739 | Neva Balalaika Players
" " " | The song of the Volga boatmen
The Red Seraphon |
| 5034 | 3578
3579 | Bernard Dudley bar w. orch
" " | | Kashmiri Song
Till I wake | 5052 | 3586 3924A
3587 3925B | Organ solo
Pipe Organ Solo
Note: Pipe organ solos by C. A. J. Parmentier - American Grey Gull recordings | By the waters of Minnetonka
Drowsy waters |
| 5035 | 2000
2001 | Joseph Farrington bass w.orch
" " | | Boots
A Smuggler's Song | 5053 | 3317
3319 | Louis Godowsky vln solo w. pno
" " | Fandango
Au mois d'avril |
| 5036 | 3561
3563-2 | George Doshier bass
" " | | Wid de moon, moon, moon
A banjo song | 5054 | 3725 | Bernard Dudley vcl w. orch
" " | A bachelor gay
If I were king |
| 5037 | 3649

3650 | Athenaeum Symphony Orch.
" " " | | Morning, noon and night in Vienna
(von Suppé) Overture Pt.1
" " Pt.2 | 5055 | 3594-2
3596-2 | Blodwen Caerleon cont w. orch
" " | Y Bore Glas (in Welsh)
Y Bwtyn Bach to Gwellt (in Welsh) |
| 5038 | 1943
1945 | Stratton String Quartet
" " " | | Molly on the shore
Cherry Ripe | 5056 | 3555 | Lenghi Cellini ten w. orch
" " | La donna e mobile
Martha - M'appari tutt' amor |
| 5039 | 2050
2053 | Samehtini 'cello solo w. pno
" " | | Harlequinade
Abenlied Op. 85 | 5057 | 3546-2
3548 | Sydney Coltham ten w. orch
" " | My dreams
Parted |
| 5040 | 2077-2
3320 | Louis Godowsky vln solo w.pno
" " | | La Caprieuse
Hungarian Dance No.5 in G Min(Brahms) | 5058 | | Joseph Farrington bass
" " | Bedouin Love Song
The yeoman's wedding |
| 5041 | 3593-2
3595-2 | Blodwen Caerleon contralto w.orch
" " | | All through the night
Cymru Annwyl (in Welsh) | 5059 | | Emory University Glee Club
" " " " | Ah ain't gwine study war no mo'
Swing low, sweet chariot |
| 5042 | 3307-2
3557 | Lenghi Cellini ten. w. orch
" " | | La Traviata - Brindisi
Don Pasquale - Serenade | 5060 | | Dale Smith vcl acc by
Gerald Moore, pno
" " " " | By the sea
Whither? |
| 5043 | 3564
3565-2 | Robert Naylor ten. w. orch
" " | | Sigh no more, ladies
Until | 5061 | 3787
3688 | Athenaeum Symphony Orchestra
" " " | Henry VIII Dances - Morris Dance
" " " - Torch Dance |
| 5044 | | Frederick Ranalow baritone
" " | | Mephistopheles' Serenade
O Star of Eve | 5062 | 3737-2
3738 | The Neva Balalaika Players
" " " " | By the riverside (arr. Leontieff)
Le reve (Andreyeff) |
| 5045 | 2060
2061-2 | Joseph Farrington bass w. orch
" " | | The Admiral's broom
Drake goes west | 5063 | 3791-2
3792 | Athenaeum Octet
" " | Valse Caprice
Der Rosenkavalier valse |
| 5046 | | Charles Bryan ten
" "
(matrices probably 1854 / 1855) | | O Mistress mine
Red Devon by the sea | 5064 | | Peggy Cochrane vln solo
" " | Hejre Kati
Hymne au soleil |
| 5047 | 1026
1150-2 | Emory University Glee Club
" " " " | | Little David, play on your harp
Levee Song | 5065 | 3733 4065
3678 3977 | Andy Sannella sax.solo w.pno
" "
Note: both recordings from American Grey Gull | I need you each day
Valse Margherite |
| 5048 | 3647
3648 | Athenaeum Symphony Orchestra
" " " | | The Daughter of the Regiment -
Overture Pts. 1 & 2 | 5066 | | Blodwen Caerleon cont w. orch
" " | Love's old sweet song
Silver threads among the gold |
| 5049 | 3651-2
3652 | " " "
" " " | | Tancredi - Overture Pt.1.
" " Pt.2. | 5067 | 3779 | Robert Naylor ten w. orch
" " | I attempt from love's sickness to
fly
The English rose |

| | | | | | | | | |
|------|------------------|---------------------------------------|-----------------|--|------|----------------------|--|--|
| 5068 | 3544-2
3545 | Sydney Coltham
" " | ten. w. orch | At Dawning
Absent | 5087 | 1072
1365 | Gershon Parkington Quintette
" " " | On wings of song
Melody in F (Rubinstein) |
| 5069 | | Kernoff
" | baritone | Song of the Volga boatmen
When the king went forth to war | 5088 | 1069
2194-2 | The Gasano Octet
" " " | Henry VII Dances - No.1 Mock Morris
Berceuse (Grieg) |
| 5070 | 3724
3727-2 | Bernard Dudley
" " | vcl w. orch | A jovial monk am I
Ho! Jolly Jenkin | 5089 | 1773-2

1774-2 | Harold Fairhurst vln solo w.pno
" " | Moment Musicale (Schubert)
The Lark (Tchaikovsky)
Melodie (Glück) |
| 5071 | 1113-3
1796-2 | Joseph Farrington
" " | bass | The yeomen of England
Largo al factotum | 5090 | 3889-2
3890 | Blodwen Caerleon
" " | cont w. pno
On the banks of Allan Water
My ain folk |
| 5072 | 1029
1030 | Emory University Glee Club
" " " " | | Couldn't hear nobody pray
I got a robe | 5091 | 3880-2
3883-2 | Lenghi Cellini
" " | ten w. orch
La danza
Santa Lucia |
| 5073 | 3877
3879-2 | Athenaeum Symphony Orchestra
" " " | | Henry VIII Dances - Shepherd's dance
The Tempter Suite - Berceuse | 5092 | 3813
3814 | Sydney Coltham
" " | ten w.orch
Down Vauxhall Way
To Mary |
| 5074 | 1070
3817-2 | Atheneaum Light Orchestra
" " " | | Shepherd's Hey
Autumn Leaves - Intermezzo | 5093 | 3878
3913 | Arthur Marette
" " | bar w.pno
bar w.orch
I am fate
The sun god |
| 5075 | 1067-2
3893 | Casano Octet
" " | | Slavonic Dance No.10, Op 72 (Dvorak)
Golliwog's Cakewalk | 5094 | 3884-2
3885-2 | Joseph Farrington
" " | bass w.orch
Non pui andrai
Qui sdegno non s'accende |
| 5076 | 3789
3802 | Enrico Conforti
" " | vcl | Mama Mia
La Paloma | 5095 | 3887-2
3888-2 | George Doshier
" " | bass w.orch
Jus' keepin' on
Mammy is gone |
| 3077 | 3740
3741 | Neva Balalaika Players
" " " | | In a pine forest
Lovely night | 5096 | 1093
1094 | Emory University Glee Club
" " " " | Winter song
John Peel |
| 3078 | 3667
3677 | Joseph Holbrooke
" " | pno solo | Dance, from 'The Enchanter'
Rangoon Rice Carriers | 5097 | 3870-2
3871-2 | Atheneaum Symphony Orchestra
" " " | Ballet Egyptien No.1
" " No.2 |
| 3079 | 1542
1543 | Harold Fairhurst
" " | vln solo w. pno | Hungarian Dance (Brahms)
The bee | 5098 | 1409-2
1411 | Military Band
" " | A Highland scene
En Promenade
(actually Metropolitan Police 'A' Division Band) |
| 5080 | 3002
3003 | Florence Brine
" " | soprano | Le Nil (in French)
The Virgin's slumber song;
The quiet of the woods (in German) | 5099 | 1203
1364-2 | The Celebrity Octette
" " " | Serenade (Schubert)
La Fileuse |
| 5081 | 3775-2
3778-2 | Blodwen Caerleon
" " | cont w.orch | Xerxes - Ombra mai fu
Caro mio ben | 5100 | 3952-2
3953 | Suzanne Bertin
" " | sop w.orch
Mignon - Io son Titania
La Traviata - Ah! Fors 'e lui |
| 5082 | 3811-2
3812-2 | Sydney Coltham
" " | ten w. orch | Maire my girl
Beauty's eyes | 5101 | 3891-2
3892-2 | Blodwen Caerleon
" " | cont w.orch
Caller Herrin'
Three fishers went sailing |
| 5083 | 3712
3713 | Richard Norton
" " | vcl w.pno | You along o' me
The two grenadiers | 5102 | 3951-2
3954 | Jan Zalski
" " | ten w.orch
Frederika - O Maiden, my maiden
The wayside rose |
| 5084 | 1091
1129-2 | Emory University Glee Club
" " " " | | Steal away
Water Boy | 5103 | 2033
2037 | " "
" " | Tosca - E lucevan le stelle
l'Africana - O Paradiso! |
| 5085 | 3868-2
3869 | Athenaeum Symphony Orchestra
" " " | | Ruy Blas - Overture part 1
" " " part 2 | 5104 | | Dale Smith
" " | vcl w.orch
Drake's drum
The Old Superb |
| 5086 | 3519
3520 | Brooklyn Military Band
" " " | | La Dame Blanche - Overture
Masaniello - Overture
(Actually the London Fire Brigade Band) | 5105 | 3967
3968-2 | Bernard Dudley
" " | bar w.orch
Le reve passe
A soldier's song |

| | | | | | | | | | |
|------|--------|------------------------------|-------------|---------------------------------------|------|--------|------------------------------|--------------|--|
| 5106 | 3922 | Bernard Dudley | bar w.orch | The song of the clock | 5118 | 1241 | Sydney Coltham | ten | Mattinata (Dawn tide) |
| | 3923 | " " | | Up from Somerset | | 1242-2 | " " | | Serenata (Come back) |
| 5107 | 3562-2 | George Doshier | bass w.orch | Since you went away | 5119 | | Dorothy Gill | vcl | Abide with me |
| | 3886-2 | " " | | Lonesome moonlight | | | " " | | Land of hope and glory |
| 5108 | 1130 | Emory University Glee Club | | Go down Moses | 5120 | | Kernoff | vcl | Serenade |
| | 1146 | " " " " | | Deep river | | | " " | | Tomorrow |
| 5109 | 4046 | Athenaeum Light Orchestra | | The Maid of the Mountains, sel. Pt. 1 | 5121 | 4099-2 | Athanaeum Symphony Orchestra | | Lilac Time, Selection Pts 1 & 2 |
| | 4047-2 | " " " " | | " " " " " Pt. 2 | | 4100 | " " " " | | (Schubert arr. Clutsam) |
| 5110 | 4048 | Athenaeum Symphony Orchestra | | A supper with Suppe, potpourri Pt. 1 | 5122 | 4097 | " " " " | | Semiramide - Overture Pts 1 & 2 |
| | 4049-2 | " " " " | | " " " " Pt. 2 | | 4104 | " " " " | | (Rossini arr. Dan Godfrey) |
| 5111 | 4050-2 | " " " " | | The Merry Wives of Windsor-Overture | 5123 | 2152 | Athenaeum Light Orchestra | | Love in Cloverland (Leo Peter) |
| | 4051-2 | " " " " | | " " " " Pts 1 & 2 | | 2153-2 | " " " " | | The Phantom Brigade (Myddleton) |
| 5112 | | Military Band | | Wiesbaden, march | 5124 | 1164 | The Celebrity Octette | | Rosamunde Ballet Music |
| | | " " | | Step lightly, march | | 1165-2 | " " " " | | (Schubert arr. F. Adlington) |
| 5113 | | Stolzenberg String Quartet | | Quartet in F Major, 1st. Movement | 5125 | 4029 | David Leslie | ten w. orch | I'll sing thee songs of Araby |
| | | " " " " | | " " " " 3rd. Movement | | 4031-2 | " " " " | | (Wills, Clay) |
| 5114 | 3949 | Suzanne Bertin | sop w.orch | Villanelle | | | | | Songs my Mother taught me |
| | 3950 | " " | | Il bacio | | | | | (Macfarren, Dvorak) |
| 5115 | 4028-2 | David Leslie | ten w.orch | The love dream | 5126 | 3854-2 | Maxim Turganoff | ten w. orch | Gopak (Romances & Chansons) |
| | 4030 | " " | | I hear you calling me | | 3855 | " " " " | | (Moussorsky) (in Russian) |
| 5116 | 3856 | Maxim Turganoff | ten w.orch | Elegie (in French) | | | | | La Mantilla (in Spanish) |
| | 3857 | " " | | Sadko - Chanson Hindoue (in Russian) | | | | | (Francisco Gras y Elias E. M. Alvarez) |
| 5117 | 4027 | Bernard Dudley | bar w.orch | Sinners and saints | 5127 | 4107 | Bernard Dudley | bar. w. orch | In sheltered vale (Campbell, Clarke) |
| | 4045 | " " | | Onaway. awake! Beloved | | 4109 | " " " " | | The song of Hybrias the Cretan ("") |



Above. U.S. postage stamps honouring Stravinsky
Right. An advertisement for a German make of
gold-moulded cylinders—from Tom Valle.

Mein Feld

Bestes
Deutscher
Hartguß

Electra

Goldguss-Walze

Elektra
FABRIK-MARKE

Eigene Patente
D.R.P. No 166399. D.R.S.M. No 262992.
und viele Auslandpatente:

das Beste
u. Vollendetste.

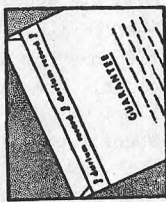
sind von staunen
erregender
Tonfülle

bieten das beste
Können von
sorgfältig ausge-
wählten Künstlern.

sind rein im Ton,
fast ohne jedes
Nebengeräusch

THE Durium record

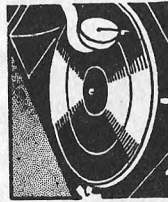
New and undamaged when purchased . . .



Durium Records are sold in sealed envelopes. The records after leaving the factory in perfect condition come directly to you, and have not been played innumerable times to demonstrate to other persons. You are not buying second-hand goods. The seal on the envelope is your guarantee of this. See that it is unbroken.

There are two complete tunes on each record and the needle will pass from the first to the second tune without being handled.

The second (or inside) tune can be played alone by placing the needle on the wide track in the centre of the record. One full winding of the motor is generally enough to play both tunes.

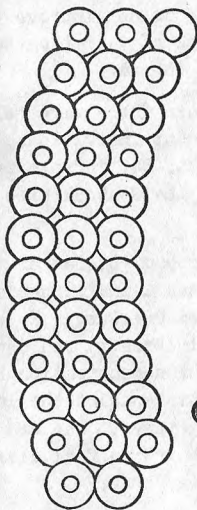


A few machines have a tendency to slow when playing a new record of any type. After the first few playings this trouble, if it exists in your machine, will disappear.

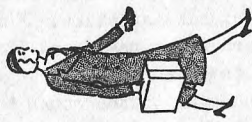
Durium Records can be played on any gramophone with any needle. A new needle will always give you the best results with any record. Needles that have been used repeatedly, or special needles constructed for use with other flexible records, will never give perfect and undistorted reproduction of tone. Use a new needle for each playing. We recommend any good make of loud tone needle, and accidental scratching of the record by the needle will not damage its playing qualities.

P.T.O.

35 Durium Records



WEIGHING ONLY 2 lbs.

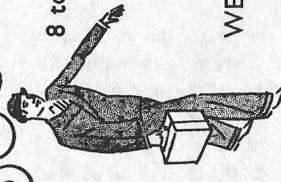


CAN BE PUT IN THE AVERAGE PORTABLE

THIS COMPARES WITH



8 to 10 SHELLAC RECORDS



WEIGHING 4 lbs. or more

70 TUNES WITH YOU ON A PICNIC—



—INSTEAD OF 16 TO 20

For your convenience you will find in every envelope a record lock to hold the record on machines which have the centre pin of a smaller size than usual.

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116, BUCKINGHAM AVENUE, SLOUGH, BUCKS



TRADE MARK

P.T.O.

E 103

Durium records

The Self Changing Record. Two Popular Tunes on one side.
LIST OF RECORDS.

Make sure you have a Complete Collection.

| | | | | | |
|--------|-------------------------------------|-----------------|--------|---|--------------------|
| E.N. 0 | "One More Kiss" | ... Foxtro | E.N.22 | "Spanish Moon" | ... Tango Waltz |
| E.N. 7 | "By the Fireside" | ... | E.N.23 | "Paradise" | ... Foxtro |
| E.N. 8 | "Now's the Time to Fall in Love" | ... | E.N.24 | "Too Many Tears" | ... Foxtro |
| E.N. 9 | "After the Ball" | ... Waltz | | "When Yuba plays the Rumba on the Tuba" | ... Foxtro |
| E.N.10 | "All of Me" | ... Foxtro | | "Dream Sweetheart" | ... |
| E.N.11 | "Save the Last Dance for Me" | ... Waltz | | "Soft Lights and Sweet Music" | ... |
| E.N.12 | "Goodnight Vienna" | ... Tango | E.N.25 | "Everybody's Going but Me" | ... Vocal Foxtro |
| E.N.13 | "My Sweet Virginia" | ... Foxtro | | "Vocalist—MORTON ROBINSON" | ... |
| E.N.14 | "By the Sycamore Tree" | ... | | "Get Away, Old Man" | ... Hill Billy |
| E.N.15 | "An Evening in Caroline" | ... Slow Foxtro | | "Majah General Thing-a-me-Bob" | ... Vocal One Step |
| E.N.16 | "Was That the Human Thing to Do?" | ... Slow Foxtro | | "Standchen" by Heykens | ... |
| E.N.17 | "Now that You're Gone" | ... Slow Foxtro | | (Played by Band of 2nd. Batt. Queen's Royal Regiment. | ... |
| E.N.18 | "Auf Wiedersehen," My Dear | ... Foxtro | E.N.27 | "The Sun Has Got His Hat On" | ... Foxtro |
| E.N.19 | "Rain on the Roof" | ... | | "Hand me Down my Walking Cane" | ... Hill Billy |
| E.N.20 | "Can't We Talk it Over" | ... | | (Played by Carson Robinson & his Pioneers) | ... |
| E.N.21 | "Just Humming Along" | ... | E.N.28 | "Flower of Spain" | ... Tango |
| E.N.22 | "One Hour with You" | ... | | "Ziganette" | ... Yodeling Waltz |
| E.N.23 | "What Would You Do" | ... | E.N.29 | "Silver Hair and Heart of Gold" | ... Slow Foxtro |
| E.N.24 | "Goodnight, Little Girl, Goodnight" | ... | | "Of Song" | ... Comedy Foxtro |
| E.N.25 | "I Lost My Heart in Heidelberg" | ... | E.N.30 | "Why be so Unkind to me?" | ... Waltz |
| E.N.26 | "She didn't say 'Yes'" | ... | | "We All Wanna Know Why" | ... Comedy Foxtro |
| E.N.27 | "Gipsy Moon" | ... Waltz | | "She Was only a Postmaster's Daughter, BUT..." | ... |
| E.N.28 | "Round the Marble Arch" | ... Quickstep | | "Drink Up" | ... Quick Step |
| E.N.29 | "It's That Little Extra Something" | ... Foxtro | E.N.32 | "In a Shanty in Old Shanty Town" | ... Foxtro |
| E.N.30 | "Back Again to Happy-go-lucky Days" | ... | E.N.33 | "This is my Love Song" | ... Waltz |
| E.N.31 | "There's a Ring around the Moon" | ... | | "The Count of Luxemburg" Parts 1 & 2 | ... Waltz Fantasia |
| E.N.32 | "It Ain't No Fault of Mine" | ... Foxtro | | | |
| E.N.33 | "The Echo of a Song" | ... | | | |
| E.N.34 | "Every Day's a Lucky Day" | ... Quickstep | | | |
| E.N.35 | "Five Minutes to Twelve" | ... Waltz | | | |
| E.N.36 | "Lovable" | ... Foxtro | | | |
| E.N.37 | "Foolish Over You" | ... | | | |

NEW SERIES.

B.D.1 J. Strauss's famous Waltz, "The Blue Danube," on one Record in two parts.
B.D.3 "Morgenblatter," Composer, J. Strauss.
T.38 "Grasshoppers' Dance," Composer, Bucalossi.
"J'ai Deux Amours," (Two Loves) Slow Foxtro.
"Il Paese del Sorriso," (You Are My Heart's Delight). Slow Foxtro. F. Lehar

Be sure to add these excellent Durium Records to your collection.
All Durium Records are obtainable from Newsagents, Price 1s. 0d.

Made/produced by DURIUM PRODUCTS (Great Britain) LTD. 107 BUCKINGHAM AVENUE, SLOUGH, BUCKS.

1987

Translated from the German original in *Phonographische Zeitschrift* of 2nd. August, 1906, by John Want.

There is an obvious gap for in the almost over-rich repertoire of the talking machine supplied daily with new issues of brilliantly-made first class recordings in other fields of vocal and instrumental music, the piano with its fine sound, remains completely excluded. From cylinders and discs the offerings of piano pieces consists mostly of inferior pot-boilers about whose artistic qualities there is nothing worth mentioning. What a paradox it is, that of all the musical virtuosi the pianists are the most numerous and artistic and their repertoire is the richest and best.

The reasons for the neglect of this important branch of music are not to be found in lack of good will. One only needs to listen to a series of recordings in which the piano is used for accompaniment - or in some other role - to realise where the problem lies. Pianos (even more than harmoniums or organs) behave in by far the most "brittle" fashion by fixing the sound on to a disc or cylinder. The sound rapidly becomes peaky - like that of a spinet - then, wavering and uncertain. There are a few recordings which reproduce the clear definite sounds of the piano and these are only partially successful. They owe much to the empirically-gained experience of the player, who, in dozens of sessions, has finally managed to track down the technique which he has to employ in order to ensure that he is on a par with the soloist. Such experience tends to work against both manufacturer and the buying public, so that solo piano playing is so far for the talking machine industry an area with great possibilities but one that has not been worked over.

I believe that to identify the cause of this neglect it is necessary to look into two things - the inadequate construction of the piano whether upright or grand and at the stereotyped methods of recording, which only to a limited extent accommodate the individuality of the instrument and which treat in exactly the same way everything that goes into the recording horn.

It almost seems paradoxical when - taking account of their apparent interior and exterior perfection - one speaks of shortcomings in the construction of upright pianos and concert grands. And so it is! We have not only caused our ears to become accustomed to the faults but our finer senses are deadened and we cease to be critical.

I maintain that in the recording of a sound on to a disc or a cylinder, optimum results are obtained only if account is taken of those unavoidable ancillary sounds of reproduction. Every recording pronounces its verdict on the tone of today's pianos. Everything comes back to the mechanism of sound reproduction - the hammer on the string and the sound produced by resonance, creating two components of sound: one a *sforzando* produced by the hammer and - in stark incongruity - reverberation, wiping away all "frills" from the main sound itself and appearing to break the tone down into mechanical component parts. With the piano these basics can hardly be changed without depriving the instrument of its individuality and placing it in a different category. But the piano industry can do something about the shrill clash between the struck note and the reverberation. Since the time of Bach virtually nothing has happened in this direction. The piano industry has turned its whole attention to the technology of the hammer and keyboard mechanisms, to ease of playing, to extension of the outer ranges and to solid construction. By enlarging size and refinement of the movement and particularly by the introduction and perfection of repetitive production it has achieved the remarkable, but it has not hit upon one thing. This is the freeing of resonance from its traditional shackles. Acoustic theory must surely have had something to say to the piano builder. But our piano builders are insufficient physicists: they want to put into service machines that help them to build in larger numbers and which incorporate this and that innovation of their technicians.

On the other hand these technicians are no experts in acoustics. In mass production the feeling for accurate scientific observation gets stifled. The renowned firms build quickly to beat the competition in quantity: the small ones lack both the means and the desire to experiment. "Template" production has established itself - just as in mass production of blouses, hats or boots. There good leather and skilled workmen: here good wood and reliable mechanics.

I said that some thinking, brought together with what is known about acoustics, should be capable of revealing the unhappy relationship between the production of the initial sound and reverberation. The construction of the sound board has remained as backward as possible in relation to other advances in piano construction. It is based on the same concepts as those of Silbermann when he built pianos and clavicebals in Bach's time.

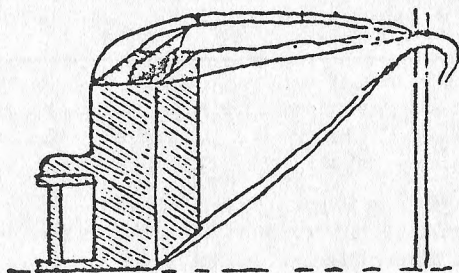
What help is all the concern for the quality of wood, the incorporation of this or that innovation relating to the sound board if this itself lacks freedom of movement? It, as it was 200 years ago, is glued solidly into its frame and burdened with the enormous string tension and a crippling rib structure, so that it cannot respond to the vibrations of the strings. The sound board must be free to play its part unhindered, to follow the animation of the string by the hammer and to help the reverberation of the string to approach in volume the level of the initial sound. This would satisfy in its acoustic evaluation the criticism of the talking machine record.

Thus it seems to me as though we may be at a point where a remedy can be applied. We do not improve the tone of the piano by curtailing its lack of vibration power from outside and thereby disappointing the ear.

At the Berlin Music Trade Fair there were relatively few things, which as truly significant innovations, could hold the interest of the specialist. But three such were called "Mignon", "Kromograph" and the Rehbock piano with its freely resonating sound board.

It was not the big firms who had got nearer the solution of the acoustic problem. It was a small rhenish piano builder named Johannes Rehbock from Duisburg. He had freed the sound board from its unnatural corsetry and demonstrated the benefits of his invention. For demonstration purposes the sound board was exposed and this enabled the inventor to demonstrate its enhanced vibrating power. One had only to bring the hand near to the sound board to feel clearly the vibrations. He had trumped the big firms.

The trade press seems to be active in silencing Rehbock with his sound board and was mobilised against him by declaring in its resumé on the exhibition, "Piano construction may for the moment have reached the limit of perfection. New inventions would have been out of place." That was an obvious contradiction of the truth. Other representatives of the press, with no axe to grind, saw to it that this excellent invention received its attention. For me as a musician, Rehbock's invention was interesting in a number of respects. It was not just that it recognised an acoustic absurdity and put it right, that it at last guaranteed the missing tone quality and offered the best prospects of improving the carrying capacity of sound of the piano. For the talking machine industry this must be of the greatest importance because it dispenses with a shortcoming that is apparent with both discs and cylinders. From now on the previously neglected piano joins the ranks of "recordable" instruments and so opens up a repertoire that is of the utmost value and usefulness.



In order to prove my line of reasoning I drew attention to Rehbock in many papers then contacted Messrs Bumb & König (Beka) and through my wife, the pianist Céleste Chop-Goenevelt

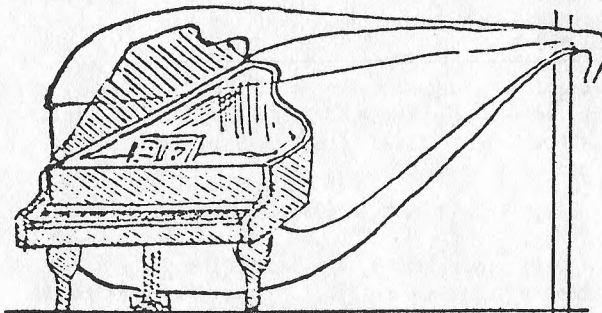
they made some recordings - the little instrument itself somewhat lacking volume. I have three of them in front of me. These are Liszt's "Hungarian Rhapsody No.6 on two records and Gottschalk's "Jota Aragonesa". They confirm my prediction. Gone is that piercing, spinet-like sound with its wholly disproportionate reverberation.

The piano sings with the horn like a leading cello. The virtuoso runs are clear and melodious. The bass does not stifle the middle register and the treble is faultlessly sculpted.

The pianist deliberately avoided playing specifically for the recording equipment: rather she behaved as if she were giving a recital in a concert hall. One can follow the crescendi and the diminuendi notably the pianissimo which can be pursued into its most delicate tonal range. In short the recordings produce a most melodious sound. Moreover the unpleasant vibrato in the reverberation of the piano is completely absent. In those passages where the broad melody line demands full range, the extraordinary fullness and carrying power of the sound are a source of surprise. I need not waste words on the consequences of this for the talking machine industry - just the imperative: "jump at it".

Needless to say the recording of concert-style playing on the Rehbock upright or grand will demand particularly careful preparations, which will be significantly different from the standardised methods previously used. The recording horn in the wall, leading to the recording unit in another room will be insufficient. The present horn is so small and will not span the whole length of the piano. Short oscillations of the harmonics are not recorded directly. In fact only about $\frac{1}{3}$ of the sound waves are "caught".

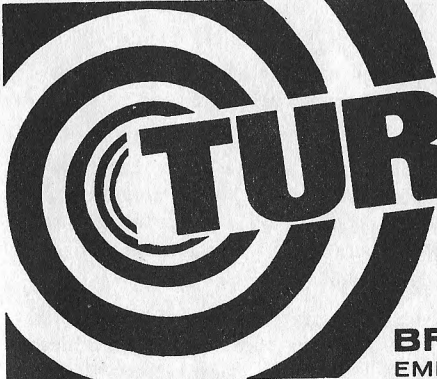
For the upright piano of conventional construction it will therefore be necessary to enclose the sound receiver completely around the rear of the piano



so that absolutely no sound is lost (see sketch). The top surface of the horn must be arched over the lid. The grand piano must be brought into the picture for no pianist can be blamed for wishing to practise his art on one. Here a similar method could be used. The sound receiver must be bowed under the instrument and almost attached to its flat underside towards the pedals. The top surface would be domed over the open lid of the grand piano like a flap unless one prefers to remove the top lid of the grand and bring down the top of the sound receiver in a gentle curve and attach it firmly to the front edge of the piano. In this way the instrument could be pushed into its own "sound house". Only the lower closure would have to be taken care of after the instrument had been inserted because of the rear leg.

These are suggestions that are prompted by my experience with the piano and in talking machine records. Some rearrangement is certainly necessary for piano recordings. On its own the business looks trickier than it actually is. To do all this perhaps a recording studio could choose particular days for the pianists. But one barely needs to hint at the implications for the talking machine industry: how it could benefit both artistically and commercially if the rich repertoire of the piano, with its opportunities for masterly virtuosity, were to be opened up.

Editor's comment = By implication the foregoing raises many points. Firstly, were Frau Chop-Goenevelt's piano solos issued commercially on Beka? If any reader has one/some, how superior than "other" piano recordings are they? Did the famous pianists who recorded play in the same manner as they did in the concert hall, or did they "thump" hard in order to be heard on record? If so, do we have to wait until the advent of electrical recording before having anything approaching the real interpretation of a pianist? As one has seen pictures of cylinders recording from a piano with a hood over it was it more general in those studios than Herr Chop insinuates? In including this article I hope that the early recording scene and its exponents becomes a little more 'alive' and in perspective.



TURNTABLES

- ★ Standard production units
- ★ Available ex-stock short delivery
- ★ Manual or powered ★ 10cwt to 25tons

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The above advertisement, completely out of context in this magazine was submitted by way of a joke by the late Ian Cosens.

PARAGRAPHS

STERLING CYLINDERS

An exceedingly long time ago, Mr. Robert Webster, of Dublin, sent us a listing of Irish-list Sterling cylinders. Somehow it tucked itself away in a book and has only now been found again.

- G2 Mairin Ni Chuillonain (Gaelic) Donncaid O'Finn Dublin
 G3 Air Eirinn (Gaelic) Donncaid O'Finn Dublin
 G4 Love's young dream (English) Mrs. P. J. Heffernan Dublin
 G5 Carrigdhoun (Gaelic) Cissie O'Byrne Dublin
 G8 An Maidrin Ruadh (Gaelic) Shaun Lawless Dublin
 G10 Amhran Na Mban (Gaelic) William Murphy Dublin
 G12 Seagan an Amdhain (Story in Gaelic) Kathleen Cother Dublin
 G16 The Irish Rapparees (English) Patrick Morgan - Dublin
 G17 March and Jig (Flute and piano)
 Feagh Hugh O'Byrne (Gold Medalist)
 G19 Bantry Bay (English) O'Carroll Reynolds (Gold Medalist)
 G20 The West Asleep (English) Donncaid O'Finn Dublin
 G21 Husheen (English & Gaelic) William Campbell, Dublin
 G26 Irish Hornpipe & Reel (piano solo)
 J. L. Doran Dublin
 G28 Keep up your Gaelic (Scots Gaelic)
 P. MacCracken McDonald Dublin
 G30 Men of Kildare (English) Shaun Lawless
 G40 Fineen the Rover (English) Feagh Hugh O'Byrne
 G41 An Cuilfion (Gaelic) Cissie O'Byrne Dublin
 G42 Turus go Tir na N'og (Gaelic) Thomas Moore

AVIATION ON RECORD

We are grateful to Paul Burgess of Maine, U S A who has sent us a photograph of a very rare record label 'SISK' of "American Aviation March" by Createore, played by the Monahan Post Band, directed by Harry T. Johnson. The label also bears the legend "Sale controlled by American Legion Posts. National American Legion Band. Copyright 1922. Berry J. Sisk Music Co. Sioux City, Iowa."



Harold Flakser wrote: Mr. Mason's article on Aviation is absolutely fabulous. The exact recording date for the Harmony 430-H (matrix 144276) 'When Lindy comes home' is 15th. June, 1927."

WHERE ARE THEY NOW?

During the course of this year we have had returned to us magazines and general mail addressed to the readers listed below. We should be grateful if someone could tell us the present address of these good folks:-

- Mr. Shinagawa, of Nara - Nishi, Japan.
 Mr. G. Dunkley, of Prospect, South Australia
 Mr. J. R. Smart, Virginia, U S A
 Mr. K. Corrigan, Bedworth, Nuneaton, England
 Mr. C. Snowman, North Melbourne, Australia
 Mr. D. Norton, Bromsgrove, England
 Mr. Neal Tennyson, U S A



GOODBYE No. 21

The infant Gramophone Company quickly realised the 31, Maiden Lane offices in London were inadequate, so had new premises built at 21, City Road, in 1901. Records were still being pressed in Hannover, but the big room at the top of the building was made into a recording room, complete with piano, small organ, and a set of tubular bells.

We had a picture of 21, City Road on pages 223/224 of 'The Talking Machine Review' No. 23, August, 1973, showing the recording room and the exterior.

City Road is narrow, so that the exterior picture could only have been achieved with a very wide-angled lens, or, the wall of the Honorable Artillery Company must have been lower . . . or not there . . . to have allowed the photographer to get back sufficiently, possibly crouching down, to take it.

The big windows on the first floor of the right part of the building were separated by a slender post, at the top of which was a triangular plate, into which was cast "G & T 1901".

It had been my intention to take my camera there with a telescopic lens to photograph it. But I delayed too long. In the spring of 1985 I was both dismayed and disappointed to find an empty gap where the G & T building had been. The demolition appeared to be recent.

It is amazing that the building survived so long. Bombing during World War II demolished many buildings in the vicinity, since when there has been much redevelopment.

I had learned from Mr. John Kemp that the recording room remained structurally unchanged up to his last visit as a Gas Board inspector only a few years ago. Surprisingly the rail and curtain rings that held up the curtain seen in old photographs were still there then.

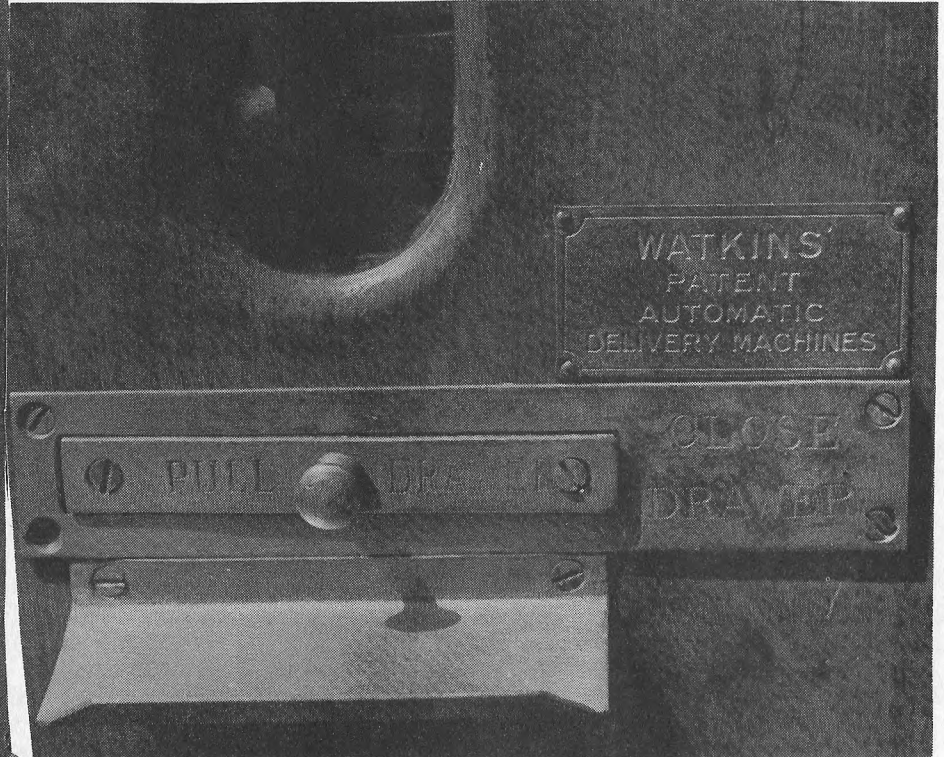
So, a landmark in our social history has gone. It is a pity but it is extremely difficult to withstand the big business side of land developers with their many "connections" in "high places".

Goodbye 21, City Road.

E. B.

Who can tell us something about this needle dispenser? These photographs were sent in by

We show the machine in its entirety, and then some detail of the drawer and the slot for inserting the pennies. However, higher up the machine an H M V needle-pocket has been pinned, under which another notice has been fixed saying, 'Put 2d. in the slot for a box of cartridges!'. On the drawer is 'Pull Drawer', and to the right of it 'Close Drawer' The whole is said to be one of 'Watkins' Patent Automatic Delivery Machines!.



It is with regret that we announce the death of Mr. Blewett of Dudley, who was a stockist of our publications. Mrs. Blewett is carrying on the bookshop, but will not be stocking our publications.

DICK HENDERSON DISCOGRAPHY

| | |
|---------------------------------------|--------------|
| Dick Henderson w. orch. acc. | c. Aug. 1926 |
| 95080 I want a pie with a plum in | Act.E. 11175 |
| 95081 She can make a nice cup of tea | Act.E. 11193 |
| 95082 There are more heavens than one | Act.E. 11175 |
| 95083 A Yorkshire lad in London | Act.E. 11193 |

++ PHONO LINK ++

Phonolink is very simple to use - just push on to an Edison Phonograph in place of the acoustic horn. It fits type C, H, K, or Diamond B reproducers. Two regular models are available. . . RED 'T' for TAPE - This model is designed to match the microphone socket on most cassette and reel-to-reel recorders. A 3.5 mm jack is fitted and a standard 1/4-inch jack is supplied. The RED 'T' produces good results even with a cheap cassette recorder (provided it has a microphone socket). The RED 'T' will also play through amplifiers with a mic socket.

BLUE 'P' for PLAY - This model is designed to match the 'Phono' or 'Disc' input on most amplifiers. It can also be used for recording on to tape by plugging the output of your amplifier into a cassette or reel-to-reel recorder. A phono plug is fitted to this model.

PHONO LINK costs £18.75 including post & packing in British Isles & Europe. (Add £1 for Airmail Worldwide.)

When ordering please state which model is required. Available from J. K. Link, 61 Watford Road, Croxley Green, Rickmansworth, Herts WD3 3DS, England.

Issued 1904 to 1930 compiled by FRANK ANDREWS

This excellently-produced book lists all the double-sided ten-inch records issued by the variously named Columbia Companies in Britain from 1904 to 1930. (Columbia records were issued with labels saying 'Columbia Graphophone Record', 'Columbia Rena', 'Rena Double Face Record' and just 'Columbia Record' and 'Columbia'.) But that all had to do with the ownership of the "label" and material. To the purchaser, it was really a continuous company.

The indefatigable Frank Andrews gives an explanatory introduction on the different labels and series. There is also a table showing the origin of various matrix series used.

The listing is arranged to show the date of issue, catalogue number, matrix number, artiste, title of music, composer. The sequence is numerical, showing also where a catalogue number was used for more than one recording. As you know, record companies had the same artiste make a fresh recording of a favourite continuously-selling item. Sometimes this was to keep up-to-date with recording techniques, especially as electrical recording was introduced. At times an entirely different artiste was used for the subsequent recording, but the catalogue number remained the same.

Included are special series, e.g. the Hodder & Stoughton - Columbia 'Bubble Books', the 'E' series, and items of Jewish - Yiddish interest.

Various labels are illustrated and the whole is rounded off with a comprehensive index of artistes.

This is a big and heavy book as you can imagine. As well as giving full praise to Frank Andrews for his fine work, we must complement Ted Cunningham who typed the whole thing for the printer; it is very well laid out.

This important Columbia Records listing is available from The Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA. The price is £8 plus £1.62 postage inside British Isles, or, £2.65 out side British Isles.

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D I C K H E N D E R S O N D I S C O G R A P H Y

Additions to last issue's listing (late Mar 1930)

| | | | |
|---------|--|----------------|------|
| 89627-1 | I wish I had died in my cradle | EBR 1301 | 1930 |
| 89628-1 | Will the angels play their harps for me? | EBR 1301 | " |
| | | April, 1930 | |
| 89647-5 | Happy days are here again | EBR 1320 | |
| 89648-2 | Ain't it great to be home again? | EBR 1320 | |
| | | late May, 1930 | |
| 89793-2 | The crowning of the Cotton Queen | EBR 1349 | |
| | Princess Elizabeth | EBR 1349 | |
| 89799-2 | Dick Henderson : Song and story | EBR 1356 | |
| 89800-4 | " " " " " | EBR 1356 | |
| | all above Dick Henderson w. orch. acc. | | |

Mr. Mike Langridge has sent us some additions of issues with pseudonyms:-

Currys 276 as DAN JACKSON Oct. 1925 session
Too many kisses in the summer - add matrix C7503
Brown eyes, why are you blues? - add matrix C7449

June 1926 session -
Cecilia add matrix C7948 and Guardsman 1936 as
STAN STEWART

July 1926 session -
to matrix C8036 add Guardsman 1936 as STAN STEWART

22nd. March, 1927 session -
to matrix 4661-2 add Currys 276 as DAN JACKSON

David Moore adds:

CAR 3012-1 Live and let live Regal-Zonophone MR 1489
CAR 3013-1 I want to hear those old time melodies again " " MR 1489

New Orleans Giants of Jazz Birthday Calendar

by BERYL BRYDEN

We knew that the jazz-singer Beryl Bryden is an excellent photographer because we have seen her pictures in books and magazines.

Now she emerges as a fine portrait artiste using charcoal.

She has taken six of her own portrait-photographs and produced charcoal portraits based on them. Then from six other photographs she has produced charcoal portraits to complete the twelve - one for each month.

The calendar is made of tough glossy art card, one portrait on each 'page' with room at the side to write the name of the birthday-boy or girl.

Each portrait is of a jazz musician born in New Orleans, with a potted biography written by Hugh Palmer.

The musicians are Louis Armstrong, Sidney Bechet, Kid Ory, Albert Nicholas, George Lewis and Henry Allen - all from Miss Bryden's own photographs. From others' are Barney Bigard, Clarence Williams, Johnny Dodds, Bunk Johnson, Jelly Roll Morton and Joe 'King' Oliver.

The calendar is excellently produced and is available from B. Bryden, Flat 4, 166 Gloucester Terrace, London W2 6HR. Price £5 plus £1 post and packing.

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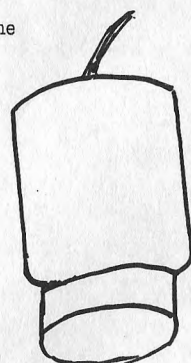
P H O N O L I N K

Over the past 30-odd years I have encountered various systems to replay cylinders electrically. One of the first was from the late Billy Clarke who mounted a microphone-crystal directly upon the diaphragm of the reproducer, meaning that it was there permanently and the wire was always coming from it making it impossible to convert to acoustical play. This played fairly well, but it tended to emphasise the 'thump' of a distorted cylinder. Then there were various pickups which fitted into the ring of the reproducer. Crystal type still had the same fault and some of the magnetic type cut off bass frequencies, or treble, or both. Some required complicated amplifiers to reproduce the music.

PHONOLINK obviates all those ills.

It looks like a little tube with one sealed end, through which a wire emerges. It pushes on to the neck of the reproducer, so in no way does it spoil the machine or reproducer. You remove the horn and put on the PHONOLINK for electrical playing and put back the horn when you finish that.

You can plug into an amplifier or tape recorder.



It is a robust item and employs a magnetic transducer. I have tried it, plugging it into my amplifier. I played 2-min wax and Blue Amberol cylinders. Now you have to face facts. . . If the cylinder is worn or warped, that's what you hear. If your reproducer requires some sort of attention you'll hear the rattle! I did! But when I played a first-rate cylinder with a good Model B reproducer - Charles Harrison singing 'My Tango Maid' then some band and banjo cylinders, 'hey' came out' excellently. But, as the 'PHONOLINK' takes its sound directly from the reproducer, the result still has the real 'Edison sound'. If you, like me, wish to record precious wax cylinders on to tape in order to preserve them, here is the reasonable way to do it, and then enjoy the result when you 'play back'. The overall tone is rounder than heard from acoustical playing with a horn. I recommend the PHONOLINK because you can get excellent replay simply.

FAVORITE-SINGER MICHAEL S. KINNEAR

The FAVORITE record label was introduced in mid-1906, by Schallplatten Fabrik - FAVORITE GmbH, of Leinaustrasse, 27, Linden, Hannover, Germany. Schallplatten Fabrik - FAVORITE GmbH was established in late 1904, and took over (or merged with), UNION, COMMERZ - G (for Patent holder) mbH, of Charlottenstrasse, 84, Berlin, who had been manufacturing or marketing phonographs with the trade names of Union, Favorite Eagle, Eden, since 1898.

Schallplatten Fabrik - 'Favorite' GmbH, had a factory at Linden which at that time was on the outskirts of Hannover. The company was headed by Mr. A. M. Neumann, who was considered to be the founder of the Company. The Favorite Company was financed by the Dresdner Bank with Senator L. Fischer as the Chairman of the Board of Favorite. The commercial manager was Mr. Wynecken and the first recording expert was Mr. Otto Birkhahn.

While the factory for machine fabrication and record pressing was at Hannover-Linden, the offices of Schallplatten Fabrik - Favorite, were at Ritterstrasse, 86, Berlin S42, under the control of the General Representative and Controller, A. M. Neumann.

From the outset, branches were set up for distribution at:- S. Weiss and Co., Ritterstrasse 76, Berlin SW; S. Weiss and Co, 4 Karoly-Korut, 24, Budapest; 'Favorite', S Weiss and Co. (Berlin) Magdelenen Strasse, 8, Wien (Vienna). There were also branches at Paris, Prague and Lemberg (Lvov).

The British representative for 'Favorite' was Albert F. Vischer, 17 Hatton Garden, London EC, who had previously (and continued to) distributed the Excelsior Phonograph. In September, 1906, 'Favorite' records were set for British release, through Mr. Vischer, trading as The International Favorite Record Co., Ltd. (this was not actually a registered Co., Ltd., more a business title) with the first (disc) releases expected to be available in mid-October, 1906. see label 1.

Schallplatten Fabrik - Favorite GmbH manufactured 'Favorite' and 'Favrola' disc talking machines and discs on at least the following labels:- EDEN (from 1906), FAVORITE (from 1906) DISCO FAVORITE (from 1910), SINGER (from 1910), ARIEL GRAND (from 1911, a label of J. G. Greves of Sheffield, England), (Favorite) Ship label (from 1912), FAVORITE - LUXUS - RECORD (from 1913).

The 'Favorite' Co. was obviously very active internationally in its recording programmes and also setting up of agents and branches, as evidenced by the reverse side of its early single-sided discs, showing branches in Berlin, Cairo, Berlin, Constantinople, Paris and Wien.

British representation of 'Favorite' machines and records over the ensuing years to 1914, was to change several times and Favorite discs were also to be made in the Beka Record Co. factory at Hertford, as Favorite became absorbed in to the Carl Lindström AG, empire in late 1913.

In about October, 1911, Schallplatten Fabrik - Favorite GmbH was converted into a Company Limited as 'Favorite Record, Aktiengesellschaft' with a capital of 1,200,000 Marks, and a restructure of its directorship which included Otto Birkhahn of Hannover-Linden and Kurt Bendix of Berlin.

A report of the activities of Favorite Record AG., by Senator Fischer on the first year of business of the restructured Company showed that a gross profit of 498,181.87 Marks (about £25,000 the. and a nett profit of 14,091.64 Marks had been achieved. During the year they had opened a branch office in Vienna which had in the meantime changed to an independent limited company.

In the first few years of operation the British representation for Favorite had scarcely been a settled venture as summarised by the following changes.

*ALBERT F. VISCHER (THE INTERNATIONAL FAVORITE RECORD CO, Ltd.) 17. Hatton Garden, London EC (at these premises up December, 1906) who then moved the British depot and recording rooms to 45, City Road, London EC (at these premises up to April, 1909)

*H. LANGE'S SUCCESSORS, LTD.

21. Little Portland Street, London W., (from 4th. May, 1909 1909) H. Lange's Successors Ltd., who handled the Klingsor machines, amalgamated at the time with A. F. Vischer. H. Lange's Successors Ltd. then moved to 58a Wells Street, London W, in July, 1909. However by November, 1909, H. Lange's Successors Ltd. was put into liquidation and thus from this misadventure, A. F. Vischer salvaged the Favorite business and returned to his previous address at 45, City Road, and continued with 'Favorite' from there in December, 1909. A. F. Vischer now used the business title of the Favorite Record Co. (without the Ltd.)

In May, 1910, Albert F. Vischer severed his connections with 'Favorite' and the 45. City Road premises, and the 'Favorite' business was now taken over by Mr. Sommerfield (or Otto Ruhl Ltd.) who had been with Otto Ruhl Ltd. (the Beka agents) for some years.

In June, 1911, the management of 'Favorite' in England was taken over by Mr. Karl F. Harth who had also been with Otto Ruhl, Ltd. for some years. In December, 1913, the management of 'Favorite' in Britain passed to a Mr. Thomas Dowe Addis, who had been with the Gramophone Co. Ltd., for some years and had accompanied Fred Gaisberg on his Far East recording trip in 1902 - 1903. Addis had also been the manager of the Gramophone & Typewriter Ltd., branch at Calcutta, in India, from August, 1903 to August, 1905 and had also been responsible for opening up many of The Gramophone Co. Ltd's agencies in the Far East. Mr. Addis was appointed to his managerial position by Mr. Kurt Bendix, one of the controllers of Favorite Record AG, in Berlin.

In 1914, the control of 'Favorite' in England shifted once again, this time to The Utility Trading Co. 21, Paper Street, London EC. and it is believed that Mr. Addis moved on to the Beka Record Co. factory at Hertford. But, by this time (1914) both Favorite and Beka, as well as Odeon, Lyrophon and several other labels were already woven into the empire of Carl Lindström and its corporate structure with Fonotipia Ltd. and the labels that these companies represented.

While very little is known about the recording activities and the branches of Favorite outside Europe, it is known that Favorite had branches in Egypt, at Cairo, and in Turkey, at Constantinople (Istanbul), and that they released records in those countries on Favorite labels of various colours and designs. The Egyptian 'Favorite' records used the design that is more often associated with the 'Disco Favorite' label, and the Turkish 'Favorite' records used labels with the wording 'Favorite Record' and a trade mark in Arabic, and labels with various coloured alternating stripes.

The 'Favorite' labels is not usually encountered in India or other parts of Asia, but the company did have agents at least in India, with records appearing on the 'SINGER RECORD' label with 'Peacock' trade mark.

The 'SINGER RECORD' label was in fact a registered trade mark of the Schallplatten Fabrik - Favorite' GmbH, granted to the company on 22nd. August, 1910.

Before the advent of the 'SINGER RECORD' labelled discs in India, or the setting up of the business that was to handle the label in India, a firm by the name of Singer Phonograph Co., Churchgate Street, Fort, Bombay, was set up early in 1907 and continued to trade for just over one year more in to late 1908. I have been unable to determine the exact

involvement of this company in the talking machine trade of the time, but in but in 1909, the Singer Talking Machine Depot began trading at 10 Kalbadevi Road, Bombay.

To go behind the scene for a moment and focus on the eventual proprietor of the 'Singer' business, a brief look at the 'James Manufacturing Co'., is necessary.

S. James and Co., 103 Kalbadevi Road, Bombay, was established in 1895, as Chemists and General Merchants. In 1894, the partners of this company were Hormusjee N. Mehta and Jivanjee D. Mehta, and with this partnership the activities of the business were expanded to include rubber stamp making and engraving. In 1897 the name of the business was changed to James Manufacturing Company, and the activities of the company were broadened.

In 1902, James Manufacturing Co., took on Edison Phonographs as a sideline and soon became one of the leading phonograph merchants in Bombay, and opened a shop next door with the business title of Edison Phonograph Depot.

In 1905, James Manufacturing Co., introduced their own label of disc records under the name of 'JAMES OPERA RECORD' which were rather crude pressings but none the less featured some of the better local artistes of Bombay. These discs were single-sided 10-inch discs, recorded in Bombay and pressed in Berlin, but by whom I have yet to establish. see label 2

In 1908, Jivanjee D. Mehta died and Hormusjee N. Mehta was joined in partnership by Rustom B. Lala. This partnership was short-lived as by late 1909 Mr. Lala had left James Manufacturing Co. and joined Nanabhoy J. Mody in forming 'SINGER PHONO AND RECORD AGENCY', 10 - 12 Kalbadevi Road, Bombay, dealers in gramophones, records and harmoniums, and as agents and Importers of Favorite and Singer talking machines and records and 'Primaphone' talking machines. This move left Hormusjee N. Mehta as the sole proprietor of James Manufacturing Co.

However even though James and Singer appear to be separate trading concerns, there is evidence, as a result of a court case between The Gramophone Co. Ltd., (in India) and the James Manufacturing Co., of Bombay, in which The Gramophone Co., Ltd. had come to a settlement over the recordings of Mohamed Hussain, or Hussain Khan, as he was also known, a famous Indian vocalist of the time. The terms of the settlement were, a) Each party to bear his own costs, b) such records of Mohamed Hussain as may be in stock (with James Manufacturing Co.) either under JAMES or SINGER brand, be allowed to be sold without any objection by The Gramophone Co., Ltd. and also those (records) that may be in the process of manufacture or in transit. c) the matrices of Mohamed Hussain's records would have been in Germany) to be allowed to be

sealed under the seal of the Gramophone Co. Ltd., and not to be used either during the lifetime of Mohamed Hussain or during the time of his agreement of exclusive service with The Gramophone Co., Ltd.

This court case would tend to suggest James Manufacturing Co. and Singer Phono and Record Agency were associated in some way and that Singer Phono and Record Agency was a branch or subsidiary of James Manufacturing Co. at least up until 1913 as events will show.

While I have been unable to ascertain when and by whom recordings were made in Bombay by 1910, Singer Phono Record Agency were offering a wide range of disc talking machines for sale, ranging from No.1 at 20 Rupees up to No.180 at 265 Rupees. 'Singer Record' 10-inch discs were also offered for sale, and included in the discs for sale were recordings by Gauhar Jan (of whom Fred Gaisberg and others had recorded and spoken of most highly and indeed may well have been considered - 'the Melba of India'.

Singer Phono and Record Agency also offered 'Gauhar Jan Needles' - "to make your Phono to be a life like a Singer", at 1 Rupee 8 Annas per thousand.

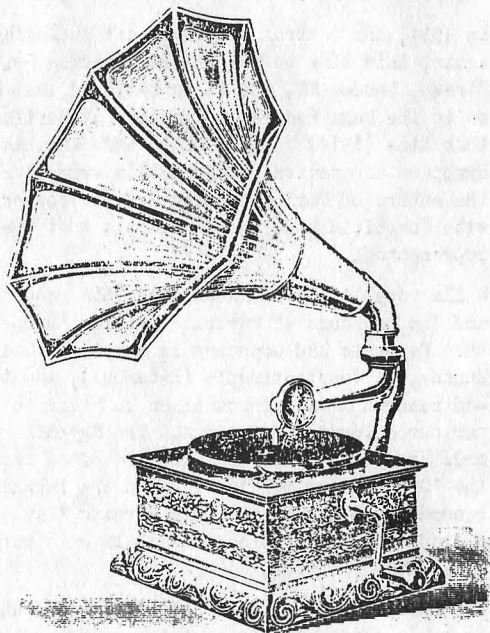
In 1912, there was a boycott of all German goods being imported into India, which disruption to trade had caused most of the talking machine and record dealers who had German affiliations in Bombay to seek their supplies and contact more directly with The Gramophone Co., Ltd., who had by this time achieved almost a monopoly in the Indian market, or to turn to other British sources for their supply of talking machines and records.

By late 1913, Favorite Record AG had become a part of the Carl Lindström empire, and as Carl Lindström AG already had an agent in India with the firm of Valabhdas Lakhmidas

THE SINGER DISC MACHINES.

The various models illustrated and described in this list will give complete information as to what they are, and scarcely stand in need of any introduction on our part.

Singer No. 6.



| | |
|-----------|---|
| Cabinet | Size 10½ x 10½ x 5½". Fine walnut polished, the four sides and ledges carved. |
| Horn | Flower horn. 14 inches across the bell, in various colours. |
| Tonearm | Tapering Tonearm, nickel-plated. |
| Motor | Single spring can be wound up while running. Plays one 12 inch Record. |
| Turntable | 8 inch nickel-plated and polished. |
| Soundbox | Singer Model A. |

The appearance of this machine is very handsome despite the low price. There has never been a machine on the market so well finished at the same price.

Price Rs. 27.

and Co., (trading as The Talking Machine and Indian Record Co.), who handled ODEON, BEKA, JUMBO and other labels, the 'SINGER RECORD' label the control of Valabhadas Lakhmidas and Co., the stocks of machines and records being taken over in 1914.

Immediately after the sale of the stocks of machines and records to Valabhadas Lakhmidas and Co., Singer Phono and Record Agency changed its name to Bombay Phono and General Agency, and became simply 'H. M. V.' dealers, while also continuing with the 'Primaphone' machines, coincidentally at the same time James Manufacturing Co became agents for 'Operaphone' machines and records as the sole agents of The Operaphone Record Co., Ltd. London EC, even changing their telegraphic from 'James' to 'Operaphone', but I have yet to find any Indian 'Operaphone' discs that may suggest that James Manufacturing Co., continued to be involved in making Indian records.

Bombay Phono and General Agency continued in business for for several decades and apart from the death of one of the partners Nanabhoy J. Mody, whose place in the partnership was taken by Homi N. Mistry in the 1930's.

Bombay Phono and General Agency continued in business until about 1970, when the remaining stocks were cleared and the premises at 10-12 Kalbadevi Road (now 520-522 due to street renumbering in 1925) were sold to Gujarat Savings Unit (a banking / building society type of business), which still occupies the premises.

--- --- ---
In my collection I have numerous Indian 'SINGER RECORD' discs, all 10-inch, with black and gold lettering and all 'Reproduced in Germany'. While a listing of Indian 'SINGER RECORD' discs would be of limited interest there are a few discs on this label that are rather unusual.

These few discs feature an Indian song on one side of the discs and either English or French Orchestral pieces on the other. I cannot think why such a coupling would occur, as the reverse side of each disc would hardly be likely to appeal to prospective Indian buyers or vice-versa.

Although I have a Singer Talking Machine Catalogue of 1910, I have no catalogue of 'Singer Record' discs.

The lowest number I have of an Indian 'Singer Record' is that of 248 which is coupled with a French Orchestral piece by Garde Republicaine de Paris with the records number of 1-2063H, while the other Indian songs are coupled with English Orchestral pieces up to the Indian number 1104. The first Indian number that I have which couples two Indian songs is number 1691 and 1692. see labels 3 & 4.

All other Indian 'Singer Records' that I have are either in the 700 block or in a 9000 block of numbers with identical matrix numbers, while those numbers up to 1104 include information in both the Indian language and also English, those of the 7000 and 9000 blocks have only the relevant Indian language printed on the label. see labels 5, 6, 7.

There is no question that the English and French titles are drawn from the Favorite stock of matrices and indeed comply with the numerical sequence and systems presented in the exposition of Frank Andrews given in his appeal "Favorite Records - Apeal" (Talking Machine Review, No. 56-57, Feb. 1979, page 1483, 1490).

Apart from the 'Singer Record' discs described here the only other appearance of the same label name I have thus uncovered is in Japan, of about 1910, of Japanese music, recorded in Japan.

The Japanese 'Singer Record' featured a trade mark of a lady's face within a lyre frame and was 'Made exclusively by The Singer Record Manufacturing Co., Ltd.'

The 'Peacock' trade mark which was used on Indian 'Singer Record' discs also appears in Japan, but on a label known

as 'Menophone Record', "Made Exclusively Sankodo Menophone Co. Tokyo, Japan".

Sankodo K.K. (Co., Ltd.) was established in 1889 and became associated with the Lyrophon - Werke, Germany, and appears to have had association with other 'Odeon' (Carl Lindström AG) labels.

Sankodo Menophone Co. also had 'Meno Record', 'Lyrophone Record', 'Starkton Record', and 'Lion Record' labels. Sankodo Menophone Co., merged with other firms to form Godo Chikuonki (Combined Gramophone Co., Ltd.) in 1925.

SINGER RECORD 'PEACOCK' Trade Mark

| Record number | Matrix number | Artists | Title |
|---------------|-----------------------|---|---|
| 248 | 111 -0248- | Hussain Khan | Ye Kayse Bal Bikhre Hai
(Gazal Todi) Hindustani |
| 1-2063H | 1912-o- | Garde Republicaine
de Paris | La Matichiche |
| 791 | 111 -791- | Cheesu Chaiase | Thukhua Rureju Luli
Gujerati |
| 1-64022H | 4487-o- | Mr. D. Flynn (cornet solo)
Earl of Lonsdale Private Military Band
19.Feb.08 | Dear Heart (Mattai) |
| 801 | 111 -0801 | Miss Khurshid Jan | Na Torore Sarkari
Limbua (Keherwa)
Hindustani |
| 1-60014H | 1389-t | Mr. Joe Belmont (whistler)
with orchestra. London
27 Apr. 1909 | Weymouth Chimes |
| 1691 | 111 -1691- | Hiralal | Man Madiriye Mahalo Mohanji |
| 1692 | 111 -1692- | Sambhulal | Tuhi Tuhi Ram Nam
(both in Gujarati) |



WHO CAN HELP ME?

I am seeking records made by Columbia / Regal under the name of ARTHUR JACOBSON baritone with orchestra. Has someone come to sell? Or, can someone make me up tape-cassettes of them? I should be very obliged.

Arthur Jacobson, 38 a Bath Street, Southport,
Lancashire PR9 0DA



2



3



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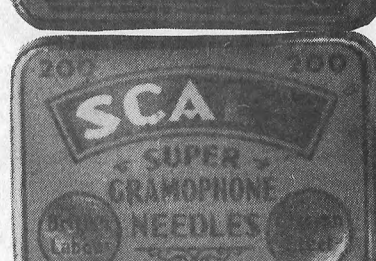
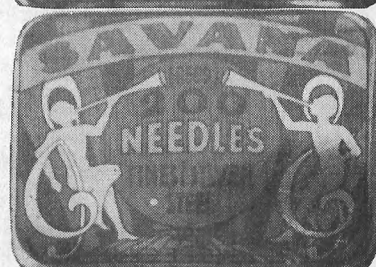
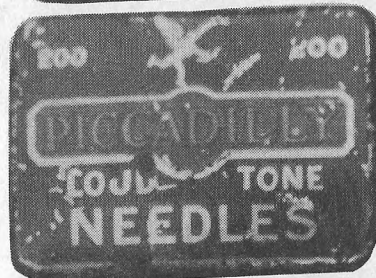
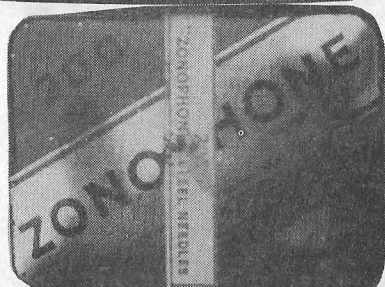
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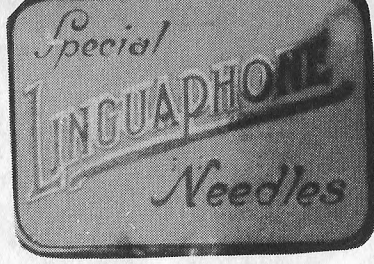
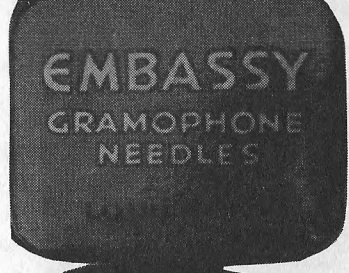
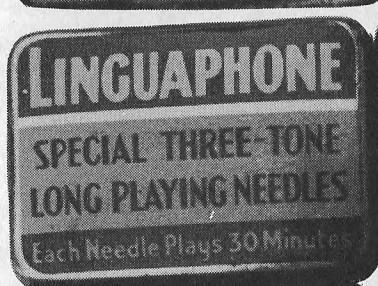
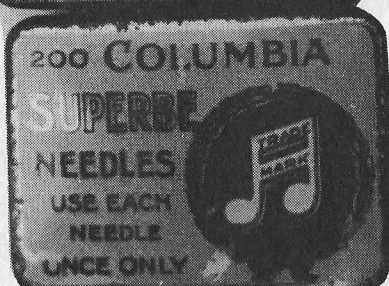
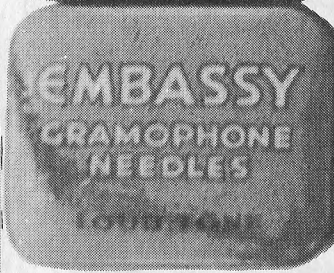
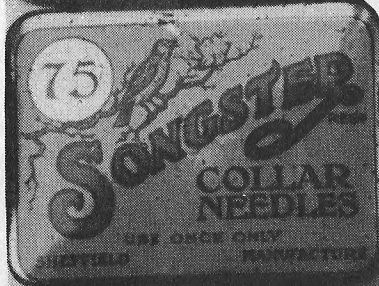


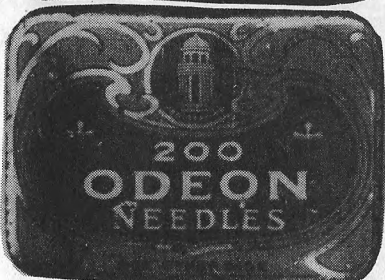
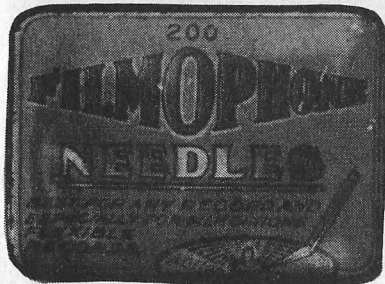
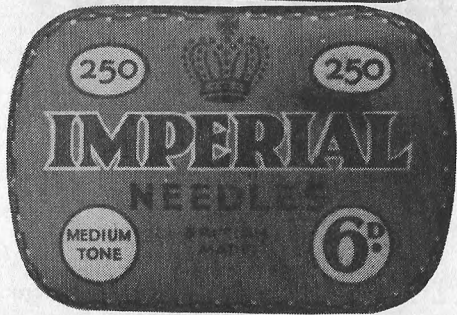
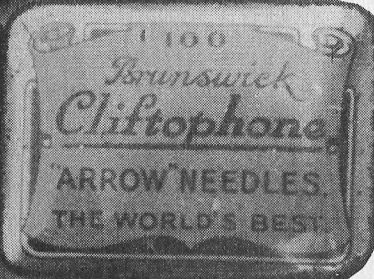
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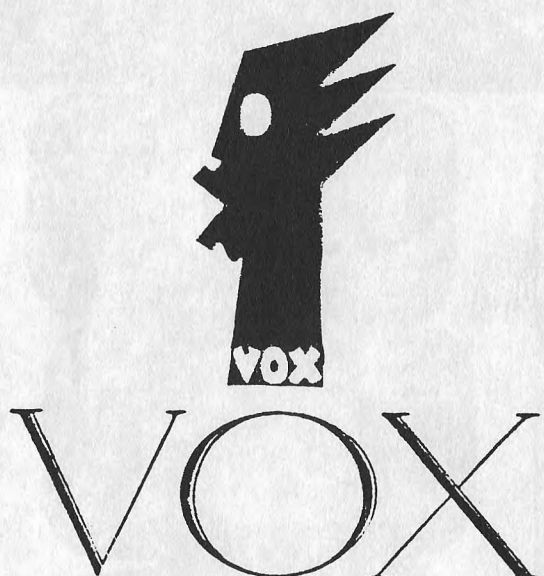
7







VOX & SUCCESSOR HANSFRIED SIEBEN



Vox-Zeichen
von Wilhelm Deffke



VOX 1921 - 1929 and the companies that succeeded it.

KRISTALL 1929 - 1945 & IMPERIAL 1936 - 1952

Vox, from the Latin word meaning "VOICE" was a product of Deutsche Schallplatten and Sprechmaschinen A.G., Berlin - Tiergarten. It was founded by Otto Klung and August Strauch as a new German gramophone record label in 1921. August Strauch who had become a wealthy man before World War I in German S. W. Africa through diamond discoveries there financed this company generously. He wanted to invest his holdings of foreign currencies (particularly valuable in the inflationary period at that time) in some industry. So he set up the "Vox Schallplatten concern" with a parent company, "Hauptgesellschaft für Industrien" (Main company for industry). Besides this he financed with his money the first German radio company, the "Funkstunde Berlin". This came on the air for the first time on 29th. October, 1923, from the

Vox House, transmitting on 400 metres.

The characteristic trade mark of the company - the stylised Vox head, was created by the painter Wilhelm Deffke.

Alongside the production of gramophone records, Vox occupied itself as a talking-machine manufacturer. In 1922 it even made for a short time, electro-magnetic dictating machines. The Vox records ran at 80 r.p.m.

The headquarters were in the Vox House, Berlin. We find further mechanical workshops in Berlin-Friedenau, an assembly plant in Berlin SW, the gramophone record manufacturing plant in Berlin-Steglitz, the "motor" works in Winterback and the cabinet factory in Bremen.

With the introduction of the electrical recording process

around 1926 and 1927 the records carried the slogan "Electrically recorded" or simply "Electro-Vox". Within a few years they were building up an impressive repertoire. Almost exclusively their own recordings were published - mostly recorded in the Vox House in 39A Potsdamer, in Berlin - Tier Garten. Within a few years the products of Vox attained world fame. In the catalogue of 31st. March, 1925, the company wrote, among other things, "By means of this catalogue, compiled in such a way that it is easy to review its contents, even the casual reader can see what the German creative spirit has succeeded in bringing into being. The repertoire published today is the product of an undeviating, three-year long activity. To name a few of our artistes are Georges Baklanoff, Grete Stückgold, Fritz Krauss, Alfred Piccaver, Peter Raitscheff, Emmy Heckmann-Bettendorf, are engaged exclusively for recordings on the Vox label.

Vox has a new "letter-box" in the U S A: the Vox Corporation in New York. However, this trial run in the years 1925 -1927 was only a short-term thing. An attempt by the company to take over American 'Bell' (or Radiex) matrices also lasted only a short time. A result of the economic crisis was that Vox was unsuccessful in pulling through against the overwhelmingly large competitors. In 1929 it reached a complete financial collapse. The chain store company "Tietz" (nowadays "Kaufhof") acquired from the bankruptcy stock the stampers and sold records, much to the anger of the normal dealers, well below the customary price, at 95 Pfennig each. A serious price battle started in Germany when Kristall Schallplatten GmbH, under the direction of Andreas Biele was founded in 1929 in Germany. This was a subsidiary company of the Crystalate Gramophone Record Manufacturing Company, Ltd., 60/62 City Road.

The main purpose of this company was to issue cheap records. The company had its German location in Berlin-Reinickendorf Verlängte Kolonnenstrasse 1 - 2.

In 1929 the Vox rights were taken over by the Kristall Company. Kristall, however, marketed only a few of the Vox matrices under its own label. Just like the older British parent company, German Kristall was able to call on recordings from the collection of matrices of the American Record Corporation (Banner, Regal, etc.) ((Editor's comment-not to be confused with English Regal)) - in addition to its own recordings. It had a long-term contract with the A R C. As far as Benner matrices were concerned the original Kristall continued the German Banner issues of the Artiphonwerke in Eisner, in such a way that many such issues overlapped. After 1933, Kristall used sides from Perfect (ARC) and of the British company Rex. All Anglo-American matrices came from

the British parent firm in London. In addition some matrices of Swedish Kristall were also issued. Certainly the Berlin Kristallwerke (factory) pressed enormous quantities of Kristall discs for export to several European countries. It also undertook contract pressing of chain-store brands such as Triumpf, Rusi and Feeya.

Up to 1931 the Kristall label had a carmine-red colour with a silver imprint. Later this was changed to the well-known red-brown with a gold imprint on top, which was retained right up to the end of the Kristall brand name in 1945, apart from a minor alteration of the framing of the writing. In 1938, the "Crystalate GmbH passed over without comment to the Lindström-Gesellschaft and this continued the Kristall label up to 1945. In 1936 the Imperial label was introduced by Kristall and after the end of World War II, this became the single main label of the Lindström Kristall (EMI Electrola). Various old Kristall issues appeared after 1945 with an Imperial label, - with new Imperial catalogue numbers. The pressings in the period after the war, with white label were just as good in quality as the Kristall originals. Then around 1952 the Imperial label ceased to be.

But now let's go back to Vox.

Inspired by a particular circle of customers the actual Vox label was brought back to life in the early part of 1939 as Televox by a co-founder of Vox, Otto Klung. This was with the Vox head as trade mark. Televox (Televox Special) was the so-called house "label" of the Televox Gramophone Record business in Tauentzienstrasse, 5 in Berlin-Charlottenburg.

By the contractually-controlled use of the Lindström - Odeon & Deutsche Grammophon Gesellschaft matrices, records were again issued under this label. These records were pressed by the Carl Lindströmwerke & Deutsche Grammophon Gesellschaft in Berlin. With the outbreak of World War II on 1st September, 1939, the issue of records was stopped and only in 1941 was there a revival of the Televox label. Pressing was now carried out in the Pallas-Werken in Diepholz since also Pallas matrices were used. The final release came - as a result of the general situation of war, in 1943.

The gramophone record business in the Tauentzienstrasse, however, was run by Otto Klung until around 1949. In the circles of connoisseurs it was a "gramophone record paradise.

Otto Klung never got over the fact that he did not believe that the Tauentzienstrasse would be rebuilt with the result that he sold the business just as the upturn came with the reconstruction of the 'KaDeWe' and of the entire Tauentzienstrasse. Otto Klung died in the 1960's.

(Tauentzienstrasse is in a most prestigious part of Berlin and KaDeWe -Kaufhaus des Westens-a big department store.)

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MORTIER MAGIC

In September your Editor attended the huge 'Steam Rally' at Blandford, where steam engines, etc. & fairground organs were on display & performing. One was Mortier Organ number 1023, built in Antwerp in 1926 for the Kluisberg dance hall. The late David Barlow brought it to Britain in 1962 and it was restored, mounted on mobile trailer, since when it has raised over £100,000 for charity at steam rallies all over Britain. Upon the death of Mr. Barlow the organ is owned by Roger Burville.

To date there are three cassettes issued of this extremely large and beautiful-sounding organ. They play for over one hour each, containing a wide selection of well-arranged music. I forget the price, but if you enjoy fairground organs, these cassettes are for you. I suggest you send a self-addressed stamped envelope for details. Your purchase will help to keep the organ maintained at its present fine standard to continue bringing pleasure and raising money for charity. Write to :-

Mr. & Mrs. R. Burville, 1 Baytree Cottages, The Street, Preston, Canterbury, Kent CT3 1DU.



We are grateful to Barry Pliskin who introduced us to Mr. Sieben.

"Intermediate Monarch" Gramophone.

A BEAUTIFUL NEW MODEL,

READY SEPTEMBER 1st, 1908.

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| CABINET | - | - | - | - | Quartered Oak, Fine Finish. |
| MOTOR | - | - | - | - | Special Worm Gear. |
| TURNTABLE | - | - | - | - | 10 in., will play any size of Record. |
| TAPER ARM | - | - | - | - | Medium. |
| HORN | - | - | - | - | Morning Glory, in Colours. |
| SOUND BOX | - | - | - | - | Exhibition. |

Manufactured by —————

The Gramophone Company

During World War II, Gem Blades (U S A) sponsored messages home from 'The Forces', on celluloid discs, softened temporarily by spirit. Victor had this system for home recording.

2003

Thank you
Derek Pain

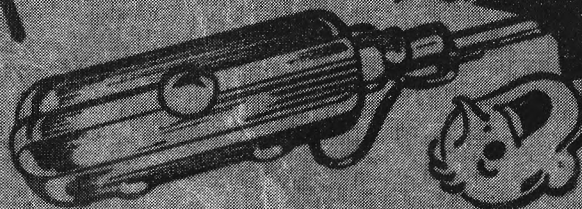
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| CABINET | - | - | - | Quartered Oak, Excellent Finish. |
| MOTOR | - | - | - | Special Worm Gear. |
| TURNTABLE | - | - | - | 10 in., will play 10 in. or 12 in. Records. |
| TAPER ARM | - | - | - | Small. |
| SOUND BOX | - | - | - | Exhibition (latest pattern). |
| HORN | - | - | - | Morning Glory pattern, in colours. |

A Reliable and Capable Instrument. Sure to give satisfaction.

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